Condemned

Cancelled

C/7

INTRODUCTION

1. Vāmana: *His date and personal history.*

Vāmana is the author of *Kāvyālankārasūtravṛtti* which is one of the oldest systematic treatises on Poetics in the Sanskrit Language. In this work Vāmana quotes Māgha and Bhavabhūti who flourished in the beginning of the eighth century A. D.; he is in turn referred to by Rājaśekhara who lived in the begininng of the tenth century, and, according to Abhinavagupta, Vāmana preceded Ānandavardhana who belonged to the latter half of the ninth century. Hence Vāmana must have flourished about 800 A. D.

Details regarding Vāmana's life are not available, and this has led to many conjectures. It has, however, been established that he is identical with the minister of King Jayāpīḍa of Kashmir (779—813) mentioned in Kalhana's *Rājataraṅgiṇī*. Possibly, he is also identical with the grammarian Vāmana who was one of the authors of the *Kāśikāvṛtti*.

Internal evidence shows Vāmana's leanings towards Buddhism and Jainism. (*Vide* the invocatory verse, and the verse given under IV-3-7 of the *Kāvyālankārasūtra vṛtti*.)

2. The Text.

Vāmana writes in the sūtra style. He has added his own Vṛtti to the sūtras; and as examples he has quoted passages from various sources. Sometimes in support of his statements he quotes verses from previous writers.

The work is divided into five *Adhikaraṇas*. The first in three *Adhyāyas* deals with the purpose of poetry, the persons who are qualified to receive instruction in poetics, the definition of poetry, the *Rīti* and its subdivisions, the subsidiary aids to poetry, and the divisions of poetry. The second *Adhikaraṇa* speaks of the *Doṣas* or defects, and the third treats of the *Guṇas* or qualities. Each of these two *Adhikaraṇas* consists of two *Adhyāyas*. The fourth *Adhikaraṇa* is devoted to the treatment of the *Alaṅkāras* and has three Adhyāyas. The fifth *Adhikaraṇa* in two Adhyāyas speaks of certain poetic conventions, the purity and propriety of certain poetic usages, and explains away some apparent irregularities in classical works.

3. What is Poetry ?

Poetry is *S'abda* and *Artha* having *Guṇas* and *Alaṅkāras*. Vāmana says that Poetry becomes acceptable because of *Alaṅkāra* or beauty, and for that it must be free from *Doṣas* also. Vāmana discusses the question, what is the soul of Poetry. According to him *Rīti* is the soul of poetry ; and this *Rīti* is a particular arrangement of words, the particularity depending on the *Guṇas*. He mentions three Rītis : *Vaidarbhi* which has all the ten *Guṇas*, *Gaudīya* which abounds in *Ojas* and *Kānti*, and *Pāñcālī* which has *Mādhurya* and *Saukamārya*. Of these Vaidarbhī is the best as it has all the *Guṇas*. These geographical names to the *Rītis* are based on the fact that they are found in their true form among the poets of *Vidarbha*, *Gauḍa* and *Pāñcāla* respectively.

3. Doṣas.

Vāmana considers *Doṣas* (defects) mainly as negative entities, as the opposites of *Guṇas*, or the absence of *Guṇas* (Guṇaviparyayātmāno Doṣāḥ). The prominent defects are divided into four classes : defects of words, defects of the meaning of words, defects of sentences and defects of the meaning of sentences. This division has been accepted by later writers like Mammaṭa also. The subtle defects are indicated in the section on Guṇas ; they are mainly the absence of Guṇas. Then the defects in simile are also clearly explained. In the last section Vāmana has also dealt with the subtle defects in usage based on poetic conventions.

5. Guṇas.

The ten *Guṇas* are enumerated even in Bharata's *Nāṭyaṣāstra*, and in the Girnar Inscription of Rudradāman (150 A. D.) some of the Guṇas like *Mādhurya* and *Udāratā* are mentioned. Vāmana accepted these ten *Guṇas*, but doubled the number by differentiating between *Śabdaguṇas* and *Arthaguṇas*, each *Guṇa* being considered as a quality of word, as well as a quality of the idea. Of course, this division is a bit artificial, and Vāmana himself is sometimes vague in his definitions.

After a critical study of these *Guṇas* Mammaṭa has reduced them to three, *viz. Ojas*, *Prasāda* and *Mādhurya*. Of the *śabdguṇas śleṣa*, *samādhi*, *udāratā* and *Prasāda* are included in *Ojas* ; *Arthavyakti* comes under the new *Prasāda* ; *Saukumārya* and *Kānti* are only the absence of the defects *Kaṣṭatva* and *Grāmyatva* ; and *Samatā* can sometimes be even a positive defect. *Ojas* and *Mādhurya* are included under the new *Ojas* and *Mādhurya* respectively. The *Arthaguṇas* are also either absence of certain defects, or merely *Uktivaicitrya* (subtleties of expression). Mammaṭa, following Anandavardhana, has made it clear that the *Guṇas* really belong to the Rasa.

6. Distinction between Guṇas and Alaṅkāras.

Vāmana is the first writer to distinguish clearly between *Guṇas* and *Alaṅkāras.* Previous writers like Daṇḍin had given only a general definition of *Alaṅkāra* as embellishment (*Kāvya-śobhākara dharma.*)· Vāmana says that the *Guṇaṣ* are those elements which actually produce poetic beauty, while the Alaṅkāras like *Upamā* are those that enhance the beauty thus produced. Thus *Guṇas* are inseparable and permanent attributes of poetry, whereas *Alaṅkāras* are not absolutely essential, but have only a subordinate position.

7. Alaṅkāras.

Vāmana deals only with a small number of figures. *S'abdālaṅkāras* are only two : *Yamaka* and *Anuprāsa*. *Upamā* (Simile) is considered as the root of all *Arthālaṅkāras* ; and Vāmana even goes to the extent of defining all *Arthālaṅkāras* in terms of their relation to *Upamāna* and *Upameya.* So he has to exlude figures like Rasavad and Svabhāvokti, which he includes under some of the *Guṇas*. Vāmana's *Ākṣepa* is either *Samāsokti* or *Pratīpa* of later writers, and his *Viśeṣokti* is equal to the *Rūpaka* of others. He included *Vakrokti* as a figure of speech for the first time.

8. Origin and growth of Sanskrit Poetics.

The earliest systematic treatment of the theory of Poetics in Sanskrit Literature is found in the *Bhāratīya Nāṭyaśāstra*. As a treatise on Dramaturgy, it is not directly concerned with the theory of poetry; but Bharata pays attention ta *Guṇas*, *Doṣas*, *Alaṅkāras* etc., and his work has proved to be the starting point for the Rasa theory. Though his date is uncertain, he is definitely earlier than Bhāsa and Kālidāsa.

According to this Rasa School it is Rasa that gives life to poetry; how human feelings and emotions are worked upon by poetry is explained by the well-known *sūtra* of Bharata: *Vibhāvānubhāvavyabhicārisaṃyogād rasaniṣpattiḥ* (Rasa results in some manner from the combination of the dominant emotions with the objects of emotion, the excitants, the consequents, and the accessory moods.) This Rasa is a condition produced in the spectator, is a single feeling, and a pleasurable one. *Guṇas*, *Alaṅkāras* etc. are only ancillary to the Rasa. Ānandavardhana and Abhinavagupta popularised this theory by combining it with their Dhvani doctrine, maintaining that Rasa is realised through suggestion.

Next is the Alaṅkāra school according to which the figures of sound and idea constitute the essence of poetry. The oldest exponent o this school is Bhāmaha (7th century), who was followed by Udbhaṭa (800 A. D.), and Rudraṭa (850 A. D.). They were superficial in their out look, and were attracted by the formal aspects of poetry. Rasa was recognised, but not as supreme, being relegăted to the figure *Rasavad*. They also failed to distinguish *Guṇas* from *Alaṅkāras*.

After Bhāmaha came Daṇḍin who laid stress on the *Guṇas* as the most important factors in poetry. He gave prominence to the *Alaṅkāras* also, but failed to distinguish between *Guṇas* and *Alaṅkāras*. The *Rīti* School of Vāmana was anticipated by Dandin.

Vāmana is the foremost representative of the *Rīti* school. According to this Rīti (or the mode of expression) constitutes the soul of poetry. The *Guṇas* are the essence of *Rīti*, and determine its nature. Vāmana's *Rīti* is almost the same as Daṇḍin's *Mārga*, and Vāmana himself quoted verses from previous writers in support of his statements. But he was the greatest exponent of this school. This principle of *Rīti* was recognised by later writers, but not as the soul of poetry. This school insisted on *Guṇas* as the vital elements in poetry, and rightly considered the *Alaṅkāras* as relatively extraneous to poetry Thus they taught writers to go deeper, and not to be contented with the superficial *Alaṅkāras*.

The *Dhvani* school of Ānandavardhana (850) has exerted the greatest influence on later writers on Poetics. This theory holds that the power of suggestion is the soul of poetry. What is suggested may be a subject matter, or a figure of speech or a sentiment. Guṇas and Alaṅkāras could be charming only in so far as they are subservient to *Dhvani*. Abhinavagupta (1000) went even a step further, and said that all the three varieties of *Dhvani* can be reduced to *Rasadhvani* (or the suggestion of the sentiment).

There was great opposition to this theory of *Dhvani* from great scholars like Bhaṭṭanāyaka, Kuntaka and Mahimabhaṭṭa ; but with the support of Abhinavagupta and Mammaṭa this theory became very popular. Jagannātha Paṇḍita accepted it with slight modifications.

Mention may also be make of Kṣemendra, author of *Aucityavicāracarcā*, who stressed on propriety (aucitya) as the most important element in poetry.

9. Achievements.

All the great writers on Poetics in Sanskrit language have tried to analyse the basic grounds of poetry, and set forth its purpose. *Ānanda* or aesthetic pleasure has been stressed by all as the principal aim of poetry. That poetry should be a source of pleasure has been accepted by all. They have also declared that poetry must be didactic in purpose. Sahṛdayas or men of taste and culture are the persons qualified to evaluate the standard of poetry. Thus poetry must give pleasure to the men of taste.

Among the grounds of poetry poetic genius (Pratibhā) is the most important; the value of training and study is also not ignored; and equally important is a minute observation of the world.

Sanskrit writers never mistook verse for poetry. If they have failed in anything, it is, perhaps, in neglecting the subjective aspect of poetry. The analytical tendency of the writers sometimes led them to unnecessary hair-splitting. But they never for once forgot the fundamental principles of poetic composition – that poetry must be aesthetic in nature and didactic in purpose.

KĀVYALĀNKĀRA-SŪTRA-VṚTTI

PART 1.

The Structure of Poetry

Chapter 1.

The Purpose of Poetry

After bowing down to the Supreme Light, Vāmana is composing a commentary called *Kavipriyā* on his own aphorisms on Poetics.

[From this verse it is clear that the author of the commentary is identical with the author of the aphorisms, and that the name of the commentary is Kavipriyā, the beloved of the poets.]

[It is also possible to take *Kavipriyā* as qualifying Vāmana; *Kavipr*īḥ means one who pleases the poets]

1. Poetry becomes acceptable because of *Alaṅkāra*.

By poetry is really meant *S'abda* (words) and *Artha* (idea) having *Guṇas* and *Alaṅkāras;* but here it is used in the secondary and wider significance, and means '*S'abda* and *Artha*'.

What is this *Alaṅkāra* ?

2. Beauty is *Alaṅkāra*.

Alaṅkāra means adornment; the term is generally applied to figures of speech like Simile in the instrumental sense of 'that which adorns'.

[In the present context it is used in the primary significance, and means adornment.]

3. That is through avoiding *Doṣas* (defects) and adopting *Guṇas* (qualities) and *Alaṅkāras* (figures of speech).

It is possible for the poet to have this *Alaṅkāra* (beauty) by avoiding *Doṣas* and by adopting *Guṇas* and *Alaṅkāras* (figures of speech).

4. These through the Śā*stra*:

The avoiding of *Doṣas* and the adopting of *Guṇas* and *Alaṅkāras* are possible only with the help of the Science of Poetics. Knowing from that Science what the *Doṣas* are, the poet must avoid them, and knowing what *Guṇas* and *Alaṅkāras* are, he must adopt them.

Now, what is the use of poetry with elegance? Why should one work for accomplishing such poetry ?

5. Good poetry has a perceptible and an imperceptible purpose, as it produces pleasure and fame respectively.

Poetry, when beautiful, has a perceptible purpose in that it produces pleasure, and an imperceptible purpose in that it brings fame.

[Pleasure is for the reader, and fame for the poet. Since poetry brings fame, which in its turn leads the poet to Heaven, fame is said to be the imperceptible result of poetry.]

On this we have the following verses:—

The composition of good poetry is declared to be the road to fame; and the composition of bad poetry the road to disrepute. Wise men have declared that fame will lead to Heaven lasting till the end of the words, and that disrepute will lead to a place in Hell having no light. Hence to get fame and to avoid disrepute, great poets should study the Science of Poetics.

Chapter 2

(*a*) Eligibility to study this Science.

1. Poets are of two kinds—*Arocakins* and *Satṛṇābhyavahārins* (those who have no appetite and those who feed even on grass).

Here the two words *Arocakin* and *Satṛṇābhyavahārin* are used figuratively in their secondary significance, meaning respectively those who have the power of discrimination and those who have no such power of discrimination.

[Those who have no appetite will take only the best food, and will use their discretion in choosing the best ; but the gluttons who will eat anything they get will be devoid of the power of discrimination. The hypercritic with intelligence is compared to the former, and the vulgar without intelligence to the latter.]

(Satṛṇa = everything including even grass)

2. The former ought to be instructed, for they have discrimination,

3. but not the latter, as they have the contrary character.

The *Arocakins* are to be taught as they are intelligent, but not the *Satṛṇābhyavahārins* who lack the power of discrimination. And it is not possible to change one's nature.

Now, if this Science of Poetics cannot be of help to all, why should it be discussed ? And who will care for it ? The answer is given below.

4. The science will not be of use to the insignificant.

(i. e., to the vulgar persons devoid of discriminative intelligence).

5. For instance the *Kataka* seed, which can purify water, cannot clean the mud.

(*b*) Riti.

6. *Rīti* is the soul of Poetry.

The relation between *Rīti* (Style) and poetry is that between soul and body; Rīti is the most important element in Poetry.

What is this Rīti ?

7. *Rīti* is the arrangement of words in a particular way.

8, This particularity of arrangement consists in the *Guṇas* (qualities of Style, to be discussed later).

9. *Rīti* is of three kinds: *Vaidarbhī*, *Gauḍīyā* and *Pāñcālī*.

It may be asked. "why should there be this reference to countries ? Do the *Guṇas* in poetry also come from different countries, just like material objects ?" It is not so.

10. These names are given to the *Rītis*, because they are found in the particular countries like Vidarbha.

The names *Vaidarbhī*, *Gauḍīyā* and *Pāñcālī* are given to these Styles, because they are found in their true form among the poets of Vidarbha, Gauḍa and Pāñcāla respectively. A country in itself has no effect on poetry.

Now these *Rītis* are defined on the basis of the *Guṇas*.

11. *Vaidarbhī* is that which has all the *Guṇas*.

All the *Guṇas* like *Ojas* and *Prasāda* are found in the *Vaidarbhī* style.

On this we have the following verse—

"*Vaidarbhī* is that Style which is untouched by even the slightest blemish, which is full of all the qualities, and which is as sweet as the notes of the lute."

Poets have praised this style thus—

"*Vaidarbhī* is that in the absence of which words do not flow in a sweet current, even when there is the presence of the speaker, the meaning and the grammatical purity."

As an example of this style we have—

गाहन्तां महिषा निपानसलिलं शृङ्गैर्मुहुस्ताडितं
छायाबद्धकदम्बकं मृगकुलं रोमन्थमभ्यस्यतु ।
विस्रब्धैः क्रियतां वराहपतिभिर्मुस्ताक्षतिः पल्वले
विश्रान्तिं लभतामिदं च शिथिलज्याबन्धमस्मद्धनुः ॥

[Let the baffaloes plunge into the water striking it frequently with their horns; let the flock of deer continue ruminating under the shades of trees; let the big boars fearlessly destroy the grass in the pool, and let this bow of mine take rest with its strings loosened.]

[In this verse can be found all the ten *guṇas*. There is ओजस् in छायावद्धकदम्बकं and शिथिलज्याबन्ध, प्रसाद in छायाबद्धकदम्बकं मृगकुलं, श्लेष in महिषा निपानसलिलं, समता in that the beginning and end are in the same order, समाधि since there is the ascent in गाहन्तां descent in महिषा etc., माधुर्य since there is distinctness of words in शृङ्गैर्मृहुस्ताडितं,

सौकुमार्यं or freedom of harshness in रोमन्थमभ्यस्यतु, उदारता or liveliness in शिथिलज्यावन्धमस्मद्धनुः, कान्ति since the words are not conventional, and अर्थव्यक्ति since the meaning is easily comprehended. The *guṇas* are treated in detail in Part 3.]

12. *Gauḍīyā* is that which has the qualities *Ojas* and *Kānti* (strength and brilliancy).

In this the qualities *Mādhurya* (sweetness) and *Saukumārya* (Softness) are absent. It is full of long compounds and bombastic words.

On this we have the verse—

Those who are well-versed in the science of style call the *Gauḍīyā* style to be that which has long compounds and bombastic words, and which contains the qualities of *Ojas* and *Kānti*.

Example—

दोर्दण्डाञ्चितचन्द्रशेखरधनुर्दण्डावभङ्गोद्यत-
ष्टङ्कारध्वनिरार्यवालचरितप्रस्तावनाडिण्डिमः ।
द्राक् पर्यस्तकपाल संपुट मितब्रह्माण्डभाण्डोदर-
भ्राम्यत्पिण्डितचण्डिमा कथमहो नाद्यापि विश्राम्यति ॥

[The trumpet that introduces the life of my brother in his childhood is the twanging sound that comes from the broken pieces of Siva's bow wielded in his arms—the sound which does not cease even now, its reverberation having been increased by the echo through the openings of the pieces of the shell of the Universe broken by the explosion.]

13. *Pāñcālī* is the style which has the qualities of *Mādhurya* and *Saukumārya*.

It is devoid of the qualities *Ojās* and *Kānti*, has no harsh-sounding word and is rather tame. About this is the verse:—

'Poets call that style *Pāñcālī* which is sweet and soft, and is of a tame nature resembling that of Purāṇas'

Example—

ग्रामेऽस्मिन् पथिकाय पान्थ वसतिर्नैवाधुना दीयते
रात्रावत्र विहारमण्डपतले पान्थः प्रसुप्तो युवा ।
तेनोत्थाय खलेन गर्जति घने स्मृत्वा प्रियां तत्कृतं
येनाद्यापि करङ्कदण्डपतनाशङ्की जनस्तिष्ठति ॥

[O traveller, now in this village no wayfarer is allowed to have lodgings. Once a young traveller slept here at night under this pavilion; hearing the thunder of the cloud, he got up, and remembering his beloved, did something (i. e., committed suicide) with the result that even now people are afraid of the beating of the ghost].

Poetry takes its stand on these three Styles just as painting takes its stand on the lines forming the back-ground.

14. Of these *Vaidarbhī* is to be adopted as it has all the qualities.

15. And not the other two (*Gauḍī* and *Pāñcālī*), as they have only some of the qualities.

16. According to some the latter two are to be practised as the first steps leading to the former.

Some say that *Gauḍīyā* and *Pāñcālī* are also to be practised, since they help as steps leading to the *Vaidarbhī* which is the final goal for all.

17. But that is not so; by practising the unreal thing, one cannot attain proficiency in the real. One should practise what one wants to attain.

18. e. g., practise in weaving with jute thread does not make a weaver an expert in weaving with silk fibres.

19. *Vaidarbhī* is called *S'uddha* (pure) *Vaidarbhī* when there is no compound word.

20. In that *Vaidarbhī* all the qualities pertaining to the meaning can be easily appreciated.

21. And even the slightest excellence of meaning can be appreciated because of this style.

What needs be said if it has fulness of excellence?

On this we have the verses—

There is an outstanding feature in the arrangement of words, by which there appears to be something even when actually there be nothing; it reaches the ears of good people, and, entering their heart, gives them pleasure like a shower of nectar. In the *Vaidarbhī* style there is such a fine *Pāka* (flow of words) which gives pleasure to the *Sahṛdayas* (men of culture and taste); by attaining this style the beauty of words throbs with life, and even unreal matter acquires an air of reality.

22. This fulness of qualities pertaining to meaning is also called *Vaidarbhī*, because it rests on the Style.

The term *Vaidarbhī* is used to this figuratively, in its secondary significance.

Chapter 3

The Auxiliaries and forms of Poetry

Having explained the *Rītis*, we now proceed to describe the auxiliaries of Poetry.

1. The auxiliaries of poetry are (1) the World (2) the Śā*stra* and (3) Miscellanies.

These are explained below—

2. By 'world' is meant the behaviour of the animate and the inanimate world.

3. By Śās*tra* (Science) is meant the Scienc of Poetics preceded by Grammar, Lexicon, Prosody the arts, the science of Erotics and the science o Polity.

Since a knowledge of every one of thes subjects like grammar is essential for writin poetry, the Science of Poetics is said to b preceded by them. How these subjects become auxiliaries to poetry is described below.

4. Purity of words comes from a knowledge of grammar.

The correctness of words is to be determined with the help of grammar; and correct words can be used by poets fearlessly.

5. The meaning of words is to be determined from Lexicons.

While composing poetry, if the poet comes across a word which can be used in the context, but whose exact meaning he is not quite certain, he will be in a dilemma as to whether he should use the word or give it up. Hence it is necesary that the poet should understand the exact meaning of words from lexicons, Of course it is improper to use the lexicons to get the rare meanings of words not in use: for words that are not in usage should not be employed in poetry. And it may be asked how there can be uncertainty as to the meaning of words, if we use only words that are in use. The answer is that from usage we get only the general meaning of the word. *e. g.*, one may know that the word *Nīvī* is generally used in the sense of the knot of the garment above the thigh. Now a doubt might arise. Does it refer to the knot of the garment of men or that of women? This doubt is only for those who have not seen the lexicon called *Nāmamālā* where it is said that '*Nīvī* is the name of the knot of the garment over the thigh of woman'. Now it may be said that the explanation of the word *Nīvī* in the following use does not fit in with this meaning.

"The *Nīvībandha* (cloth-knot) mentioned before by some was loosened because of the stomach getting bigger as a result of eating different kinds of food."

Such use must be considered as wrong, or it may be taken as a figurative use.

6. From Prosody may be cleared all doubts about metres.

It is true that by practice at composing verses one can have an empirical knowledge of metres. Still sometimes doubts may arise as regards metres like *Mātrāvṛttas*. All such doubts about metres can be removed from a study of Prosody. [*Mātrāvṛttas* are metres like *Vaitālīya* which depend not on the number of syllables, but on the number of *mātrās.*]

7. From a study of the Science of Arts one can have a knowledge of Arts.

Arts are music, dancing, painting etc. Viśākhila and others have written treatises on these arts. From these one can have a knowledge of arts. And unless one has a knowledge of arts it is impossible for one to compose anything artistic.

8. From the science of Erotics one can have a knowledge of the ways of love.

The subject matter of most poetical compositions is generally the ways of love; and it is from he science of erotics that one gets a thorough nowledge of the ways of love.

9. From the science of Polity one can have nowledge of the proper and improper methods dministration.

Daṇḍanīti or *Arthas'āstra* is the science of ity ; proper and improper methods of administration follow from this science. The proper use of the six methods (*Sandhi* - peace, *vigraha*-quarrel, *Yāna* - marching, *āsana* - halting, *dvaitībhāva* - dividing and *Samās'raya* - association) is the right method of administration; and the improper use of these is the wrong method of administration. Unless one knows these, it is not possible for one to describe correctly the actions of the hero and the counter-hero in poetic compositions.

The intricacies of the plot also come e same.

e plot or story forms the body of poetry; s from a knowledge of the science of Polity e intricacies of the plot follow. The plot can be effectively constructed with the help of this science, for this helps in understanding the different methods of gaining friends and weakening enemies.

[आबलीयसादिप्रयोग-अबलीयांसमधिकृत्य कृतं अधिकरणं आबलीयसं, तत्प्रभृतौ प्रयोगाः ।]

In the same way the uses of other Śāstras a auxiliaries to poetry may also be shown.

11. The Miscellanies are लक्ष्यज्ञत्व, अभियो वृद्धसेवा, अवेक्षणं, प्रतिभानं and अवधानं.

12. *Lakṣyajñatva* or knowledge of what is t be done is the acquaintance with the poetic work of others.

It is from this that one gets a knowledge o how the plot is to be constructed.

13. *Abhiyoga* or application is the attemp at composing poetic works.

This helps one to acquire proficiency i composing literary works.

14. *Vṛddhasevā* or attending on superio consists in serving the teachers who instruct o in the art of poetic composition.

The knowledge of the teacher is transfe to the pupil in this manner by attending on i

15. *Avekṣaṇa* or deliberation consists inserting apt words and deleting inapt wor

On this we have the following verses—

'As long as the mind is not certain (about aptness of words) the process of insertion and deletion must continue; and, when by this process the apt word is fixed upon, then the composition is complete'.

'It is only when the words are so carefully chosen and arranged as to make it impossible for any word to be altered, that the experts at poetic composition call it a perfect composition'.

16. *Pratībhāna* or imagination is the seed of poetry.

It is a special power that one gets as a result of actions done in previous lives. The peculiar anti-natal impressions of the mind form the seed of poetry. Without this no poetry is possible. Or, even if possible, it becomes ridiculous.

[Some scholars like Rājaśekhara and agannātha regard *Pratibhā* as the sole equipment equired for the making of a true poet. It is the ower of seeing visions of striking beauty and of onveying through appropriate language the isions he sees.]

17. *Avadhāna* or concentration is the one-ointedness of the mind.

It comes by controlling the mind from all external things. It is only when the mind is concentrated that it can see the meaning clearly.

18. This concentration depends on time and place.

19. The place must be solitary (away fro crowd).

20. The time is the fourth quarter of th night.

The mind becomes clear, and free fro disturbances at this time and place.

Having described the auxiliaries of poetr we now proceed to explain the forms of poetry.

21. Poetry may be either Prose or Verse.

Prose is mentioned first because it is ver difficult to compose poetry in prose, as it character is very difficult to comprehend. Hence it is said that 'Prose is the touch-stone of poets'.

22. Prose is of three kinds : वृत्तगन्धि, चूर्ण and उत्कलिकाप्राय

23. *Vṛttagandhi* is that Prose which ha parts of metrical lines in it.

e. g. पाताल तालु तल वासिषु दानवेषु (Among the Dānavas who were living in the innermost portions of the nether world). Here a part of a vers in *Vasantatilaka* metre is easily recognized.

24. *Cūrṇa* is that prose which consists of simple words without any long compound.

e. g. अभ्यासो हि कर्मणां कौशल मावहति । न हि सकृन्निपातमात्रेणोदविन्दुरपि ग्रावणि निम्नतामादधाति ॥

(Practice brings perfection to actions; water drops cannot produce any impression on the stone by falling only once.)

25. *Utkalikāprāya* is the opposite of *Cūrṇa*. It contains long compounds, and abounds in bombastic words.

e. g. कुलिशशिखरखरनखरप्रचण्डचपेटापाटितमत्तमातङ्ग कुम्भस्थल गलन्मदच्छटाच्छुरित चारुकेसरभारभासुरे मुखे केसरिणि ।

(In the lion with its face brightened by the beautiful hair on its neck smeared by the ichor coming from the temples of wild elephants felled by the mighty stroke of its claw as strong as a thunderbolt).

26, The verse is of many kinds.

The verse may be समवृत्त (Regular, all the four feet being similar), अर्धसमवृत्त (Semi regular, the first and the second halves being similar) and विषमवृत्त (Irregular, all the four feet being dissimilar). Or it may be मात्रावृत्त depending on the number of *Mātras*.

27. Poetry is again of two kinds: अनिबद्ध (Stray) and निबद्ध (connected).

28. Of these two the latter is possible only after the former has been accomplished, just as the crest of garland is possible only when the garland has been made.

Connected literary work is possible only after one has acquired proficiency in composing stray verses. Some people compose only stray verses; this is not right.

29. Stray verse, like a single spark of fire, never shines.

There is a verse about this:—

There is no beauty in unconnected Stray-verses; unconected sparks of fire do not shine!

30. Among connected literay works the ten kinds of dramatic compositions are superior.

They are नाटक, प्रकरण, भाण, प्रहसन, डिम, व्यायोग, समवाकार, वीथि, अङ्क and ईहामृग.

31. For, the dramatic works have varied interests, and have all the good qualities, just like a cloth of variegated colours.

32. Other forms of poetry proceed from this.

It is from dramatic works that other forms of poetry proceed. Dramas are the most important literary works. Kathā and *Ākhyāyikā* in prose, and *Mahākāvya* in verse are not define here as their definitions are not very importan They are to be learned from other works (like Daṇḍin's *Kāvyādars'a*.)

PART II:

Doṣas (Defects)

Chapter 1.

Defects of Words.

Having explained the body of Poetry, we now proceed to describe the defects of Poetry, as is necessary to know what mar the beauty in order to be able to avoid them.

1. *Doṣas* (Defects) are the opposite of *Guṇas* (Qualities). [*Guṇas* will be discussed in Part III. Note that Vāmana makes *Guṇas* positive entities, thus going against the views of Bharata according to whom *Doṣas* are positive entities, from which *Guṇas* are known by implication].

2. And they are known by implication.

It is quite possible to know what the defects are, if we know what the *Guṇas* are. Hence it may seem unnecessary to explain them separately.

3. They are explained for the sake of convenience.

The defects are explained in detail for the ke of convenience, so that they may be easily nized.

Now we begin to describe the Doṣas of rds.

4. A word that is *Asādhu* (incorrect), *Kaṣṭa*

(harsh), *Grāmya* (vulgar), *Apratīta* (technical), or *Anarthaka* is defective.

5. *Asādhu* (incorrect) is that which is contrary to grammatical rules.

e. g., अन्यकारकवैयर्थ्यम्. Here according to Pāṇini's rule VI-3-99 the correct form should be अन्यत्कारकवैयर्थ्यम्.

6. *Kaṣṭa* (harsh) is that which is unpleasant to the ear.

It is not only unpleasant to the ear ; it even disturbs the proper flow of words

e. g. अचूचुरच्चण्डि कपोलयोस्ते कान्तिद्रवं द्राग्विशदः शशाङ्कः । Here अचूचुरत् and द्राक् are harsh words.

7. *Grāmya* (vulgar) is that which is used only by the common people (and not in literary works).

Colloquial words not met with in literary works come under this. e. g., कष्टं कथं रोदिति फूत्कृतेयम् । Here the word *Phūtkṛta* is vulgar. Similarly words like *Talla* (tank) and *Galla* (cheek) belong to this category.

8. *Apratīta* (technical) is that which is used only in technical works, but not found in common usage.

e. g., 'किं भाषितेन बहुना रूपस्कन्धस्य मे न सन्ति गुणाः । गुणानन्तरीयकं च प्रेमेति न तेऽस्त्युपालम्भः ।

[What is the use of speaking much ? I do not have the qualties of *Rūpaskandha* (beauty-aspect of idea). And love is the *Anantarīyaka* (invariable concomitant) of that quality. Hence I have no complaint].

Here *Rūpaskandha* is a technical term taken from Buddhist philosophy, and *Anantarīyaka* taken from Nyāya philosophy.

9. *Anarthaka* (superfluous) is that which is used for filling up the gaps (in metres etc.)

Indeclinable words used to fill up the gaps in the metre are superfluous : certainly so are other words used to fill up the gaps.

Daṇḍāpūpanyāya is the maxim of the cake and the stick. When it is said that even the stick has been eaten by rats, it goes without saying that the cakes on the stick are also eaten by the rats.]

e. g, उदितस्तु हास्तिकविनीलमय
तिमिरं निपीय किरणैः सविता ।

[Having drunk with his rays the darkness black like an elephant, the sun has risen]

Here the indeclinable particle तु is used to fill up the gap in the metre.

10. When a word is used just to give grace to the flow of the sentence, it is not really superfluous:

e. g. न खल्विह गतागता नयनगोचरं मे गता ।
(While going this way and that way she never came within the range of my vision)

Here the word *Na Khalu* adds grace to the sentence, and is not, therefore, superfluous.

Now we, proceed to describe the defects of the meanings of words.

11. *Anyārtha* (having a different meaning), *Neyārtha* (having a far fetched or enigmatic meaning), Gūḍhārtha (having a rare meaning, and *Kliṣṭa* (obscure) are also defective words

ila

[From sūtra 4, the word *Duṣṭam padam* are to be supplied here; and they become plural—*Duṣṭani padāni* since the word *anyārtha* ... is in plural].

12. *Anyārtha* is the defect of using a word in a sense different from its accepted denotation.

Meanings of words are of two kinds. *Rūḍhi* or the accepted denotation, and *yoga* or etymological meaning. When a word is used in its etymological sense which is different from its accepted denotation, we have the defect called *Anyārtha*. Ordinary malapropisms like the use of *Ghaṭa* (pot) instead of *Paṭa* (cloth) do not come under this, as they are too clearly wrong.

e. g., ते दुःखमुच्चावचमावहन्ति ये प्रस्मरन्ति प्रियसङ्गमानाम् ।

[Those who remember their meeting of dear ones bear great sorrow].

Here ā+vaḥ which means 'to do' is used in the sense of 'carry', and *pra* + *smṛ* which means 'to forget' is used in the sense of 'to remember'. These meanings are possible etymologically, but the accepted denotation of these words are different.

13. *Neyārtha* is the defect of using a word arbitrarily in an assumed sense not conveyed by it ordinarily.

सपदि पङ्क्तिविहङ्गमनामभृत्तनयसंवलित वलशालिना ।
विपुलपर्वतवर्षि शितैः शरैः प्लवगसैन्यमुलूकजिता जितम् ॥

[Soon the army of monkeys showering mountains, which was led by the sons of Daśaratha was defeated by the valiant Indrajit by means of sharp arrows].

Here the word पङ्क्तिविहङ्गमनामभृत् is used to denote Daśaratha. *Paṅkti* means *daśa* (ten); by *Vihaṅgama* is meant the *Cakravāka* bird, or *cakra*; hence the word *Vihaṅgamanāmbhṛt* means that which bears *cakrā* (wheel), i.e., a chariot or *Ratha*. So the entire word means *Daśaratha*.

Ulūkajit is used for *Indrajit* though *Ulūka* is not a synomym of Indra. There is a word *kauśika* which means both Indra and the owl (*ulūka*); hence *ulūka* is arbitrarily used to denote Indra.

Now it may be objected that words like *Rathāṅganāman* (for *cakravāka*) will also come under this category. But really they come under *Nirūḍhalakṣaṇā* i. e., words originally used indirectly, which have been accepted by common usage. [Thus though the word *Dvirepha* (having two 'r's) is used in the sense of *Bhramara* (bee), *Dvika* (having two 'k's) in the sense of *kāka* (crow) will not be justifiable, for the former is accepted incommon usage, while the latter is not].

We have to note here that this *Neṿārtha* is different from *Lakṣaṇā* or the secondary significance of words; for the latter is the implied meaning which cannot be expressed by the words used, whereas the former is the sense that can be dragged out, though with difficulty, from the words themselves.

14. *Gūḍhārtha* is that word which is used in its rare sense.

When a word which has more than one meaning, some well-known and others rarely, is used in the rare sense it is *Gūḍhārtha*.

e. g., सहस्रगोरिवानीकं दुःसहं भवतः परैः ।

[Your army like that of Indra is insufferable (by the enemies]. Here the word *sahasragu* having thousand *Gos*) is used to denote Indra. *Go* is here used in the sense of 'eye', which is rare.

15. *Aśḷla* is that which has also a vulgar meaning, or that which reminds one of something vulgar.

(a) The use of a word which has among other meanings, a vulgar or indecorous meaning also is *Aślīla*. e. g., *Varcaḥ* which means both 'Splendour' and 'human excreta'.

(b) If a part of a word suggests something vulgar, though the word by itself may not have any vulgar meaning, that also comes under the defect of *Aślīla*.

e. g., *Kṛkāṭikā* (back of the neck); *kāṭi* means the movement of ghost; hence the suggestion of vulgarity.

There are some exceptions to this rule; they are now dealt with.

16. *Gupta* (concealed), *Lakṣita* (indirectly indicated) and *Saṁvṛta* (covered) are not considered as *Aślīla*.

17. When the indecorous meaning of a word is not well-known, it is *Gupta* or concealed.

e. g., *Sambādha* which means 'obstacle': its vulgar meaning referring to the bodily organ is not generally known.

18. When the indecorous meaning is only indirectly indicated, it is *Lakṣita*.

e. g., *Janmabhūmi* birth-place. It is only in an indirect and remote manner that it indicates the vulgar meaning referring to the organ of generation.

19. When the indecorous meaning is entirely covered by common usage, it is *Saṁvṛta*.

e. g., सुभगा (beautiful), भगिनी (sister), उपस्थान

(worship), अभिप्रेत (desired), कुमारी (Virgin) and दोहद (desire). भग, उपस्थ, प्रेत, मारी and हद have indecorous meanings.

On this there is the verse—

'It is not proper to search for defects in words that are already accepted in usage ; what impropriety is there in the use of the word *Sivalinga*' ?

[Cf. Dandin—"भगिनी भगवत्यादि सर्वत्रैवानुमन्यते ।"]

20. *Aṣlila* is of three kinds as producing on the reader (a) shame (b) disgust and (c) forebodings of evil.

e. g. (a) *Vākkātava* (Sharpness of words) *Hiraṇyaretas* (fire) Here *Kāṭa* and *Retas* have vulgar meanings producing shame.

(b) *Kapardaka* (S'iva). Here *Parda* (fart) has a vulgar meaning producing disgust.

(c) *Samsthita* (established). It has a foreboding of evil, as it also means 'dead'.

21. *Kliṣṭā* (obscure) is that whose meaning is got only in a remote and indirect manner.

e. g., 'दक्षात्मजादयितवल्लभवेदिकानां
ज्योत्स्नाजुषां जललवास्तरलं पतन्ति ।'

[Big water drops of the moonslabs shining in moonlight fall down]. Here 'the platforms [of the beloved *Kānta* of the lord of the daughters of Dakṣa' is used to denote *Candrakānta* or moonslabs. The stars are the daughters of Dakṣa, and their lord is the moon. In this example the meaning is got in a round about manner. In other cases it is owing to the use of a word in a sense not its own by usage. But even in cases where the usage is not well-known, if the meaning is easily understood, it is not *Kliṣṭa.*

e. g., काञ्चीगुणस्थानमनिन्दितायाः । (The place of the girdle-thread of that irreproachable one). Here the use of the word *Kāñcīguṇasthāna* for waist is not obscure, since the meaning is easily comprehended.

[The correct reading of the text seems to be the following—अत्र हि व्यवधानेनार्थप्रत्ययः, अन्यत्र अरूढत्वात् । अरूढावपि यतोऽर्थप्रत्ययो झटिति, न तत् क्लिष्टम् । यथा-'काञ्चिगुणस्थानमनिन्दितायाः' इति ।]

22. The last two defects *aślila* and *Kliṣṭa* are found in sentences also.

These are defects both for words and for sentences. The description of the defects in sentences is similar to that of the defects in words.

e. g. For sentence which is *Aślila.*

१. न सा-धनोन्नतिर्या स्यात्कलत्रसुखदायिनी ।
परार्थबद्धकक्षाणां यत्सत्यं पेलवं धनम् ॥

[That opulence of wealth which gives happiness to the wife is nothing ; that little money of those bent on doing service to others is really praise worthy].

Here *Sādhanonnati* means eruption of the male organ, and is *Aślīla* as it produces shame.

२. सोपानपथमुत्सृज्य वायुवेगः समुद्यतः ।
महापथेन गतवान् कीर्त्यमान गुणो जनैः ॥

[The man who was praised by all left the rugged path, and with the speed of wind, went along the road].

It also means, 'the course of wind came out through the anus'; and the man praised by all died'.

Here the first part produces repugnance, and the second forebodes evil. Hence it is also a example of *Aślīla*.

For sentence that is ~~*As'līla*~~— क्लिष्ट

धम्मिल्लस्य न कस्य प्रेक्ष्य निकामं कुरङ्गशावाक्ष्याः ।
रज्यत्यपूर्वबन्धव्युत्पत्तेर्मानसं शोभाम् ॥

[Whose mind is not attracted on seeing fo long the beauty of the knotted hair of the fawn eyed women !]

Here the obscurity is in the construction; i is difficult to find out the correct prose order—

कुरङ्गशावाक्ष्याः अपूर्वबन्धव्युत्पत्तेः धम्मिल्लस्य शोभ
[illegible]मं प्रेक्ष्य कस्य मानसं न रज्यति ।

These five *Doṣas* pertaining to the meanin of word (अन्यार्थ, नेयार्थ, गूढार्थ, अश्लील and क्लिष्ट) a here explained so that the poet, after havin known them, should avoid them.

Chapter 2

Defects of Sentences.

Having explained the defects of words we now proceed to show the defects of sentences.

1. Defective are sentences that are *Bhinnavṛtta* (metrically wrong), *Yathibhraṣṭa* (with misplaced hiatus) and *Visandhi* (of unharmonious euphony).

2. *Bhinnavṛtta* is that which does not fulfil the conditions of the metre.

e. g., अयि पश्यसि सौधमाश्रिता-
मविरलसुमनोमालधारिणीम् ।

[Do you see on ths house-top a woman wearing a garland of thickly-studded flowers ?]

Here the collocation of six short syllables in the second line is wrong, since that is prohibited in the metre *Vaitālīya* which is intended here.

3. *Yatibhraṣṭa* is that which has unmelodious or harsh hiatus.

4. That is found when a root or a noun is broken up in the middle by the hiatus occuring there, but mostly in cases where it is not owing to the *sandhi* of vowel sounds.

e. g., 1. एतासां राजति सुमनसां दाम कण्ठावलम्बि ।

[Round the neck of the women shines the garland of these flowers].

Here in the *Mandākrāntā* metre the hiatus falls on *rā* breaking the root *Rāj*.

2. कुरङ्गाक्षीणां गण्डतलफलके स्वेदविसरः ।

[There is perspiration on the cheeks of the fawn-eyed women]. Here in the *Śikhariṇī* metre the hiatus falling on *ga*, breaks the noun *gaṇḍa*

3. दुर्दर्शश्चक्रशिखिकपिशः शार्ङ्गिणो बाहुदण्डः ।

[Difficult to look at is the arm of Viṣṇu dazzling in the fire of his wheel].

Here in the *Mandākrāntā* metre the hiatus falls on *ca* and breaks the noun *cakra*.

Since it is said in the Sūtra that this defect occurs when a root or a noun is broken up in the middle by the hiatus falling there, it shows that the breaking up of other parts is not so objectionable.

e. g., 1. शोभां पुष्यत्ययमभिनवः सुन्दरीणां प्रबोधः ।

[This fresh awakening of the beautiful women adds to the charm].

Here in the *Mandākrāntā* metre the hiatus falling on the fourth syllable breaks the word *Puṣyati* into *Puṣya* and *ti*, but the root is kept in tact.

2. विनिद्रः श्यामान्तेष्वररपुटचीत्कारविरुतैः ।

[The sleep is broken at the end of the night by the sound of the moving door].

Here in the *Śikhariṇī* the hiatus breaks the word *śyāmānteṣu* into *śyāmānte* and *ṣu*, keeping the stem of the nown in tact.

The words of the sūtra 'where it is not owing to the *sandhi* of vowel sounds' show that it is not objectionable to have the vowel broken by the hiatus.

e. g., किञ्चिद्भावालसमसरलं प्रेक्षितं सुन्दरीणाम् ।

[The side glances of the beautiful women are languid in the fulness of emotion].

Here the hiatus on the fourth syllable breaks *Alasa* into *a* and *lasa*. The ā in *vā* is formed by the *a* of *bhāva* and *a* of *alasa*; hence the disruption of *alasa* is not objectionable.

An objection may be raised—

5. *Yatibhraṣṭa* is not a defect different from *Bhinnavṛtta*, because metre consists of hiatuses.

The answer is this :—

6. It is not so, as the distinctive features of the two are entirely different.

Metre is entirely different from hiatus ; the former consists in the arrangement of short and long syllables, whereas the latter consists in the resting of the voice on certain syllables.

7. *Visandhi* is the unmelodious coālescence of words.

Sandhi or coalescence of words is of two kinds : the coalescence of vowel sounds and mere juxtaposition of words. When that is unharmonious there is *Visandhi*.

8. *Visandhi* is of three kinds— *Viśleṣa* (disjoined), *As'līlā* (indecorous) and *Kaṣṭa* (discordant).

e. g., (a) for *Vis'leṣa*—

मेघानिलेन अमुना एतस्मिन्नद्रिकानने ।
लोलालकानुबद्धानि आननानि चकासति ॥

[By this cloudy wind in this forest, the faces shine with the waving forelocks] Here though the combination is possible, for the sake of metre it is not done.

कमले इव लोचने इमे अनुबध्नाति विलासपद्धतिः ।

[These two eyes take up the charms of th lotus] Here grammatical rules prohibit th *Sandhi*.

(b) for *As'līla*—

१. विरेचकमिदं नृत्तमाचार्याभासयोजितम् ।

[This dancing devoid of the *Recakas* is pr pounded by an inferior teacher].

Here *Virecaka* (purgative) and *yābha* (pairin are indecorous.

२. चकाशे पनसप्रायैः पुरी षण्डमहाद्रुमैः ।

[The city shone with useless trees resembli the jack-fruit trees]. Here by *sandhi* we get -t words *s'epa* and *puriṣa* which are indecorous.

३. विना शपथ दानाभ्यां पदवादसमुत्सुकम् ।

[Anxious to have discussions without oaths

Here we get the word *Vināsʼa* by *sandhi*; ›ing inauspicious we have *Asʼlīla* here.

) for *Kaṣṭa*—

अर्युद्गमगर्भस्ते गुर्वाभोगा द्रुमा बभुः ।

The trees shone with budding flowers and trunks]

ere *ryu* and *rvā* are unpleasant to the ear.

aving thus explained the defects of sen-, we now proceed to describe the defects of eanings of sentences.

Vyartha (incompatible), *Ekārtha* (redun- *Sandigdhārtha* (dubious), *Ayukta* (regardless ge), *Apakrama* (unsymmetric), *Lokaviruddha* sed to ordinary conceptions) and *Vidyā-dha* (opposed to scientific conceptions) are nces.

o. *Vyartha* is that sentence where there is l contradiction between one part and er.

g. अद्यापि स्मरति रसालसं मनो मे
मुग्धायाः स्मरचतुराणि चेष्टितानि ।

My mind languid by love even now recalls norous sportings of that inexperienced girl].

ere ‘amorous sporting’ is incompatible with kperienced innocent girl.

Ekārtha is that where a word expresses a already expressed by another.

g. चिन्तामोहमनङ्गमङ्ग तनुते विप्रेक्षितं सुभ्रुवः ।

[The glances of the beautiful girl thoughts of love giving rise to an stupifaction].

Here *Cintāmoha* is redundant since i from the word *Anaṅga* (Love) itself.

12. This *Ekārthā* is not a defect if an additional significance to be convey additional word.

Examples of this are dealt with below

13. In the word *Dhanurjyādhvani* (th of the bowstring of the bow) the word (bow) is added to indicate that the s tightly strung to the bow.

The word *jyā* shows that it is the s the bow; the word *Dhanus* is used to added significance that it is strung tight bow. This idea cannot be got without t *Dhanus* (bow). Another instance is—

धनुर्ज्याकिणचिह्नेन दोष्णा विस्फुरितं तव ।

[Your arm having the marks of string of the bow shines].

14. Similarly the use of the word *ka* etc. in *Karṇāvataṁsa* (ear-ornament on *S'ravaṇakuṇḍala* (ear-ring on the ear), *S'i* (head ornament on the head) etc. are to proximity.

Even though by *Avataṁsa* is meant ment, the word *karṇa* is added to it nity ; without the word *karṇa* there would thing to suggest that what is meant is the ent as worn in the ear.

g., I. दोलाविलासेषु विलासिनीनां कर्णावतंसाः
त कम्पम् ।

The ear-ornaments of the girls quiver during yous swingings].

लीलाचलच्छ्रवणकुण्डलमापतन्ति ।

They fall with their ear-rings gracefully g].

आययुर्भृङ्गमुखराः शिरःशेखरशालिनः ।

There came people shining with crest-orna- humming with bees].

5. In the word *Muktāhāra* the word *Muktā* d to signifiy purity.

he word *Hāra* itself denotes the necklace rls ; the word *Muktā* in added to it to show he necklace contains only pearls, and no gem.

g. प्राणेश्वरपरिष्वङ्ग विभ्रमप्रतिपत्तिभिः ।
मुक्ताहारेण लसता हसतीव स्तनद्वयम् ॥

The pair of breasts adorned with pure pearl- ce appears to be smiling at the pleasant ence of the lover's embrace].

6. In the word *Puṣpamālā* the word *Puṣpa* enote the excellence of the flowers used in rland.

he word *Mālā* means flower-garland ; the

word *Puṣpa* is added to it to suggest th
lence of the flowers used ; so *Puṣpamāl*
a garland of excellent flowers.

e. g. प्रायशः पुष्पमालेव कन्या सा कं न लो
[Whom will not that girl attract, li
land of excellent flowers ?]

It may be objected that the word *māl*
in other places also, as in *Ratnamālā* (g
gems) and *S'abdamālā* (garland of word
answer is that the word *mālā* primarily
garland of flowers, and that it refers
garlands by its secondary significance fig
The word *mālā* by itself denotes only the
of flowers.

17. In the word *Karikalabha* the
of the word *karin* is to denote similarit
karin (elephant).

The word *kalabha* by itself means th
one of an elephant ; the addition of *ka*
shows that it is similar to the grown-up
in strength etc.

e. g. त्यज करिकलभ त्वं प्रीतिबन्धं करिण्याः
[O young one of an elephant, you
your love for the she-elephant].

18. To add qualifications also (word
added).

Words may be used to express ideas
expressed, if it is to add further qualific

g., जगाद मधुरां वाचं विशदाक्षरशालिनीम् ।

Sweet words with clear-sounding letters poken].

ere the word *Jagāda* (spoke) makes the *vācam* (word) redundant ; but it is used o that the qualifications *Madhura* etc. may ded to it.

. These exceptions apply only to such as are already in use.

hus though we can have *Śravaṇakuṇḍala* we t on that analogy use *Nitambakāñcī*; similarly analogy of *Karikalabha* we cannot have *kalabha*.

. *Sandigdha* is that sentence which creates in the reader.

by mentioning the common properties, or mentioning the distinctive characterestics, tence creates doubt in the reader, that ce is called *Sandigdha*.

g., स महात्मा भाग्यवशान्महापदमुपागतः ।

ere it is not certain whether it means 'that nimous person came to great trouble g ill-luck' or 'that magnanimous person rose h position through luck'. This will be clear om the context.

We can get either भाग्यवशात् or अभाग्यवशात् e word महापद can mean either महत् पदं or ापदं].

21. *Ayukta* is that sentence w
intended meaning is purely imaginary or

Examples to this are very rare.

22. *Apakrama* is that where the
expressed is not in regular order.

The same order must be kept in the
and 'predicates' of sentences ; the senten
this order is not properly observed is A
or unsymmetric.

e. g., कीर्तिप्रतापौ भवतः सूर्यचन्द्रमसोः सम

[Your fame and valour are like the
the moon].

Here fame is to be compared to th
and valour to the sun. The order is re
the second part.

Or the use of the unimportant thing
the important next is also *Apakrama*.

e. g., तुरङ्गमथ मातङ्गं प्रयच्छास्मै मदालसम्

(Give him a horse, and an in
elephant).

Here the natural order requires the
to precede the horse.

23. *Lokavirudha* is that which expres
not in keeping with place, time and natu
re

e. g., 1. 'In Sauvīra is the well kn
of Madhurā ; the land surrounding tha
full of walnut and cocoanut trees.'

[But Madhurā is not in Sauvīra, a

no such trees in the land adjacent to it].

2. 'During the spring season, the forest ne with flowers of the kadamba trees.

[The kadamba trees bloom during the rainy son, and not during the spring].

3. The beauty of the face of Autumn is as were floating in the blossoms (*Mañjarī*) of the *ptacchada* flowers full of the humming of in-icated bees.

[The *Saptacchada* plant has only bunches ; so *baka* should be used instead of *Mañjarī*. The rd *Mañjarī* is used for the blossoms of flowers in the mango tree or in the paddy corn, where the flowers of one group start from the same ntral shoot, but from different points on that oot ; in the *stabaka* all the flowers come together a bunch, but in the *Mañjarī* they come one er another].

4. 'The bud of the flower was so well pressed the bees that honey flowed down profusely as fill the earth enough to cover the hoof of a w'.

[It is against nature for any flower to have much honey].

24. *Vidyāviruddha* is that which expresses eas opposed to the established principles of arts d sciences.

[The science of arts, and the sciences of *harma*, *Artha*, *Kāma* and *Mokṣa*].

e. g., 1. Opposed to the Science of A s.

'This is a Kalinga letter, with its corne n turned down' (According to the laws of tt writing, the Kalinga letters should have he corners turned down).

2. Opposed to the science of *Dharma*

'The conquest of the world by kings f fulfilling their sexual desires'.

(According to the *Agamas*, the Aśva etc. are for fulfilling the Dharma).

3. Opposed to the science of *Artha*—

'Enemies are conquered by means of p what is the use of policy?'

(According to the science of polity en are to be conquered by policy).

4. Opposed to the science of *Kāma*—

'I remember the face languid by sexual-sp the upper lips being sanctified by the mar of t

(According to the science of Erotics, k may be impressed on any part of the body e the upper lip, the inside of the mouth an eyes).

5. Opposed to the science of *Mokṣa*—

'Mokṣa comes from devotion to God, an from true knowledge.'

(This is contrary to the science of M according to which true knowledge also lea *Mokṣa*).

Ans. These defects of sentences and of the meaning of sentences are to be known so that they may be avoided. The other subtle defects of the sound and sense will be dealt with in the section Guṇas. And the defects in *upamā* (simile) ll be treated in the chapter on Similes.

LIBRARY

PART III

Guṇas (Qualities)

Chapter 1.

Śabdaguṇas (Qualities based on Sound)

The *Doṣas* have already been defined as those elements of which the characterestics are opposite to those of the *Guṇas*. This section is dev ed to explain those *Guṇas*.

[The word *Viparyaya* in the text need ot mean 'opposite', it may mean mere negation a, i. e. 'absence' or 'non-existence']

Now *Ojas*, *Prasāda* etc. are considere s *Guṇas*, and *Yamaka*, *Upamā* etc are consider s *Alaṅkāras* by scholars on rhetoric. What i e difference between the two?

1. Those elements that produce p beauty are Guṇas.

2. And those elements that enhance beauty thus produced are *Alaṅkāras*.

Those elements of words and idea actually produce poetic beauty like *Oja* *Prasāda* are *Guṇas*; but *Yamaka*, *Upam* cannot be *Guṇas*, because by themselves th not produce poetic beauty. In the cas former they produce beauty without the h the latter. The figures of speech serve heighten the poetic beauty.

]The word *tu* in *sūtra* 2 is to show the difference between the two]

About this are the two verses—

1. Poetry may be compared to a young woman. Both are well appreciated if endowed with pure *qualities*, and their natural charm is highly enhanced by the presence of good *Alaṅkāras* (figures of speech, ornaments).

2. On the other hand, Poetry without *Guṇas* is like a woman without beauty and youth; the addition of *Alaṅkāras*, good in themselves, to these will be useless; it will only serve to bring out the lack of charm in these'.

3. The former (*Guṇas*) are permanent.

The *Guṇas* are permanent features in poetry; there can be no beauty in poetry without them.

Thus having explained the difference between *Guṇas* and *Alaṅkāras*, we proceed to describe the *Guṇas* based on sound.

4. *Śabdaguṇas* (the external qualities based on sound) are ten—ओजस्, प्रसाद, श्लेष, समता, समाधि, माधुर्य, सौकुमार्य, उदारता, अर्थव्यक्ति and कान्ति.

5. *Ojas* is the compactness of structure

e. g., विलुलितमकरन्दा मञ्जरीर्नर्तयन्ति।

ut not 'विलुलितमधुधारा मञ्जरीर्लोलयन्ति।

[They are shaking the blossoms overflowing h honey]

Perhaps by this is meant the cohesiveness due to the frequent use of conjunct consonants, specially of the letter of the same *varga*, or of any other letter joined with 'r' or 'y'. Jagannātha defines it as abundance of vowels followed by conjunct consonants.

6. *Prasāda* is looseness of structure.

This seems to be the opposite of *Ojas*; then how can it be a *Guṇa*?

7. It is a *Guṇa* since it comes in admixture.

It comes along with *Ojas*; hence the admixture. If it comes alone, it is a defect.

[*Na Śuddhaḥ* is taken as a separate *sūtra* in Kulkarṇi's edition]

8) This admixture is known only by experience.

This is known only to scholars just as precious gems can be recognized only by the experts.

"Just as in witnessing a tragedy pleasure and pain are experienced simultaneously, so also there is the experience of *Ojas* and *Prasāda* simultaneously."

[This is made more clear by Jagannātha who says that there is the alternate appearance of compactness and looseness of structure].

9. In such cases of combination there is sometimes equality, and sometimes superiority of the one to the other.

Even this is known by experience.

Examples:—

1 Equality as in—

अथ स विषयव्यावृत्तात्मा यथाविधि सूनवे
नृपतिककुदं दत्वा यूने सितातपवारणम् ।'

[Then the king, with his mind diverted from worldly enjoyment, gave to his young son the white umbrella as a royal insignia]

2· *Ojas* Superior to *Prasāda* as in

व्रजति गगनं भल्लातक्याः फलेन सहोपमम् ।

[The sky becomes similar to the fruit of the *Bhallātaka*·]

3· *Prasāda* superior to *Ojas* as in

'कुसुमशयनं न प्रत्यग्रं न चन्द्रमरीचयो
न च मलयजं सर्वाङ्गीणं न वा मणियष्टयः ।'

]Neither the bed of fresh flowers, nor the rays of the moon, nor sandal-paste throughout the body, nor even precious gems]

10· *Śleṣa* is smoothess·

It is found in places where the words, though many in number, appear to be one because of the moothness due to close proximity or coalescence.

e· g·, अस्त्युत्तरस्यां दिशि देवतात्मा
हिमालयो नाम नगाधिराजः ।

[There lies in the north the king of mountains lled Himalaya, which is the abode of gods.]

There is no *Śleṣa* in the following·

1. सूत्रं ब्राह्ममुरःस्थले । (The sacred thread on chest.)

2. भ्रमरीवद्गुगीतयः । (The beautiful songs the bees)

3. तटित्कलिलमाकाशम् । (The sky is full lightning)

In these counter-examples pronounciation not smooth, especially in *trambrā*, *ditka*, a *dgugī*. There will be *Śleṣa* if they are amende respectively as

1. ब्राह्मं सूत्रमुरःस्थले ।
2. भ्रमरीमञ्जुगीतयः ।
3. तडिज्जटिलमाकाशम् ।

11. *Samatā* is the homogeneity of dicti from beginning to end.

This may be in a verse, or in a compl work. The previous verse 'अस्त्युत्तरस्यां—' is example to this *Guṇa* also. A counter-exam to this is the verse—

प्रसीद चण्डि त्यज मन्युमञ्जसा जनस्तवायं पुरतः कृताञ्जलिः
किमर्थमुत्कम्पितपीवरस्तनद्वयं त्वया लुप्तविलासमास्यते ॥

[Be pleased, O angry woman, give up yo anger soon; here I am bowing before you w folded hands. Why do you sit there dispirit with the couple of your full breasts heaving ?]

Here the first half is in simple diction, the second half full of compounds.

12. *Samādhi* is symmetry owing to orderly ascent and descent.

The hightening effect of the vigorous dic may be toned down by adding some soft words ; or *vice versa*.

e. g., निरानन्दः कौन्दे मधुनि परिभुक्तोज्झितरसे ।

[Having no pleasure in the jasmin honey which has lost its charm through satiety].

2. नराः शीलभ्रष्टाः व्यसन इव मज्जन्ति तरवः ।

[The trees are immersed, like men gone astray in sorrow].

Or it may be the symmetry due to the orderly rise from the feeble to the vigorous, and then a gradual decline from the vigorous to the feeble.

e. g., निर्वेशः स्वःसिन्धोस्तुहिनगिरिवीथीषु जयति ।

[Beautiful is the fall of the devine Ganges on he Himalayas].

13. It may be objected here that *Samādhi* annot be a separate *Guṇa* since *Aroha* (ascent) nd *Avaroha* (descent) are only *Ojas* and *Prasāda* espectively.

14. But it is not so, because both *Ojas* and *Prasāda* are interwoven and exist as two currents a single river. [While *Aroha* and *Avaroha* can ever co-exist].

15. , And it is not invariably true that there always ascent in *Ojas* and desent in *Prasāda*.

16. If it is said that ascent and descent ur in a heightened stage of *Ojas* and *Prasāda*, n there is no objection.

17. Thus the ascent and descent are specific characterestics of *Ojas* and *Prasāda* they reach a heightened stage. Hence *San* may be accepted as a separate *Guṇa*.

[Jagannātha takes the ascent and descent synonymous with *Gāḍhatva* and *Śithilatva*: acco ing to him in *Prasāda* these two appear altern more than once, whereas in *Samādhi* they app only once].

18, *Samādhi* is the *Guṇa* which is based the ascent and descent. It is called the orde ascent and descent by *Lakṣaṇā*, the second significance.

19. *Samādhi* is taken as a separate *Guṇa* showing the order also.

The ascent and descent cannot be expla away as referring to the tone of reading. (Sūtra 28)-

20. *Mādhurya* is distinctness of words.

This is achieved by excluding long pounds.

The example to this is given be (‘*Astyuttarasyā*—’). As an example of the abs of this *Guṇa* may be cited the verse

‘चलितशबरसेनादत्तगोशृङ्गचण्ड-
ध्वनिचकितवराहव्याकुला विन्ध्यपादाः ।’

[The foot of the Vindhya is full of frightened by the terrible sound of the trumpets blown by the marching Śabara hosts

This contains a long and cumbrous compound.

21. *Saukumārya* is freedom from harshness. This is achieved by using soft (*Komala*) letters.

[Jagannnātha defines it as *Aparuṣavarṇa-ghaṭitatva*]

The example is the same as given before. As a counter-example may be given—

"निदानं निर्द्वैतं प्रियजनसदृक्त्वव्यवसितिः
सुधासेकप्लोषौ फलमपि विरुद्धं मम हृदि ।

[Absence of doubt is the root cause; her ttempt at being similar to my dear one is to me drench in nectar as well as a burning heat: thus t produces an opposite effect].

22. *Udaratā* is liveliness of composition. This *Guṇa* makes the words seem to be dancg. This swing of words enables a graceful turn words and syllables.

e. g., स्वचरणविनिविष्टैर्नूपुरैर्नर्तकीनां
झटिति रणितमासीत्तत्र चित्रं कलं च ।

t this G*uṇa* is absent in

चरणकमललग्नैर्नूपुरैर्नर्तकीनां
झटिति रणितमासीन्मञ्जु चित्रं च तत्र ।

[Soon there was a sweet and variegated sound the tingling of anklets attached to the feet of ncing girls].

[Jagannātha does not accept that the liveliness in *Udāratā* is owing to the swing of words; defines it as कठिनवर्णघटनारूप विकटत्वलक्षणा]·

23· *Arthavyakti* is that *Guṇa* which mak the meaning easily comprehended.

Example is given above (अस्त्युत्तरस्यां....)· Counter-examples are numerous, and can be easi got.

24· *Kānti* is the richness of words·

Without this the composition becomes st and conventional, and is called an 'imitation the Purāṇas. It consists in the use of polis and elegant turns of expression, and the avo ance of common-place words.

e. g·, कुरङ्गीनेत्रालीस्तवकितनवालीपरिसरः ।

[The outskirts of the forest seems to b bunches of flowers in the shape of the eyes of deer]·

Counter-examples are numerous.

About these *Guṇas* we have the follow verses—

1. The compactness of word-structur called *Ojas* by great poets; words having *Guṇa* are pleasant to the ear.

ii. *Prasāda* is said to be the loosenes structure accompanied by compactness; wit this the path of poetry is not well appreciated

iii· That great quality called *Śleṣa* e where words though many in number appe be one because of the smoothness due to coalescence.

iv. *Samatā* is that *Guṇa* where the same style of diction is used in every foot or every verse; it is difficult to compose, and difficult to distinguish.

v. *Samādhi* is that *Guṇa* where there is the orderly ascent and descent of the hiatuses; speech is made pure by this quality.

vi. Where there is distinctness of words, there we have the *Guṇa* called *Mādhurya*; endowed with this quality the composition appears to be overflowing with honey.

vii. *Saukumārya* consists in freedom from harshness; without this *Guṇa*, speech becomes harsh and unpleasant to the ear.

viii. *Udāratā* is the liveliness of composition without which poetry remains devoid of variegation.

ix. *Arthavyakti* is that *Guṇa* which makes the idea easily comprehended—the idea being apprehended as it were, even before the words.

x. Those who know the *Guṇas* define *Kānti* as richness of words; devoid of this quality poetry becomes an imitation of *Purāṇa*.

xi. Just as painters arrange lines variously, so also intelligent writers arrange words with various *Guṇas*.

26. These *Guṇās* are not non-existent, because those who know them can easily recognize them.

27. And there is no mistake in these *Guṇas*, because they are quite clear.

28. And these *Guṇas* do not depend on the method of reading, because it is not found everywhere. If it referred to the tone of reading, it should have been found everywhere. And that is not so. Hence we have to accept the Guṇas as distinct entities.

Chapter 2

Arthaguṇas (Qualities pertaining to meaning).

Having discussed the *Guṇas* pertaining to sound, we now proceed to explain the *Guṇas* pertaining to meaning.

1. Those described above are the *Arthaguṇas* also.

The *Guṇas* pertaining to sense are also called by the same names *Ojas*, *Prasāda* etc. The difference between the *Śabdaguṇas* and the *Arthaguṇas* is to be explained on the basis that the word is the *denoter* and the idea the *denoted*.

2. *Ojas* is the boldness in the expression of of the ideas.

This can be in five ways—(1) Using a long phrase, or a series of words instead of a single word as in 'अथ नयनसमुत्थं ज्योतिरत्रेरिव' (Then like the light produced from the eye of Atri) instead of the single word चन्द्र (moon). Other instances may be noted similarly as in

"First it becomes slightly pale; then it assumes a whitish colour; afterwards it is tained red because of ripeness; then slowly it begins to dry, "becomes contracted in its circumference", and devoid of fragrance, the *Badara* tree in the forest becomes completely dry".

Here also what could be expressed in single words is expanded into several sentences.

Since *Guṇas* must produce poetice beauty, only those instances of expansion of ideas, that are beautiful will be included under this *Guṇa*. Hence there is no possibility of this process being carried to an undue excess.

(2) Using a word instead of a sentence or a long phrase.

e. g., *Nimiṣati* (she winks) instead of 'she is human, and not devine'. [Gods never wink].

(3) Tautology, or explaining the same idea in more than one way.

e. g., "Happiness and misery revolve in a cycle : either happiness or misery comes about, then it ceases completely, afterwards again appear happiness and misery, and after that there is neither happiness nor misery'.

Here the single idea that happiness and misery revolve in a cycle is expressed in five sentences.

(4) Epitomising, or compressing several ideas into one sentence.

e. g., "Having taken leave of Himālaya, going to Śiva and informing him the success of their mission, they flew to the skies being relieved by him".

Here five sentences are compressed into one.

(5) Suggestiveness of ideas.

e. g., 'Now this young son of Candragupta, bright as the moon, and a patron of men of letters, has by good luck succeeded in his endeavour'. Here by 'patron of men of letters' is indicated the fact that the king had Subandhu as his counsellor. Similarly in the line—'On the hair of the *lady with beautiful hair*, with its knot being loosened in the course of sexual sports'—the word 'lady with beautiful hair' (*Sukeśī*) is used with a special purpose.

[This variety of *Ojas* is the same as the figure of speech called *Parikara* defined by Mammata as *Viśeṣaṇasābhiprāyatva*]

3. *Prasāda* is the clearness of meaning.

This arises by using such words as are absolutely necessary.

e. g., 'A virgin girl of the same caste, endowed with beauty and youth'.

As an example of this absence of this *Guṇa* may be given.

'May my hand approach this place of the girle thread of beautiful gems'.

In the former all the adjectives used are necessary, whereas in the latter the adjective *Vimilamaṇi* (of beautiful gems) is unnecessary as the reference is only to the girdle-zone. This Guṇa consists in avoiding superfluity.

4. *S'leṣa* is the commingling (of many ideas).

It consists in cleverly effecting congruity between incongruous ideas. [cf. Bhoja : अघटमानस्येव वाक्यार्थस्य बुद्धिचातुर्येण छटना]

e. g., "Seeing two of his most beloved girls sitting on the same seat, the lover approached them from behind, and closing the eyes of the one under the pretence of playful dalliance, and bending his neck a little, kissed the other, whose heart was overflowing in love, and whose cheeks were blooming with suppressed smiles".

Here the hero manages to please two heroines simultaneously by playfully closing the eyes of the one, and kissing the other.

Instances of this *Guṇa* are numerous in the works of S'ūdraka and others.

5. *Samatā* is uniformity.

(a) It is the non-relinquishment of proper sequence of ideas.

e. g., "The Jasmines have shed their flowers; the trees are slow in bringing out their blossoms; these breezes from the Malaya mountain break the strength of separated lovers, and the rays of the sun cut the enthusiasm of cold, but do not become so strong as to produce perspiration".

Here in the description of the end of winter and the beginning of spring the mention of Malaya breezes, which belong exclusively to spring, makes some inconsistency. This is removed by changing the line to

मनसि च गिरं बध्नन्तीमे किरन्ति न कोकिलाः ।

['The cuckoos have prepared their melodies, but have not yet poured them in'].

(b) The Uniformity may also consist in the ease of comprehension.

e. g., 'का स्विदवगुण्ठनवती नातिपरिस्फुटशरीरलावण्या ।
मध्ये तपोधनानां किसलयमिव पाण्डुपत्राणाम् ॥'

[Who is this veiled girl, with the beauty of her body not fully visible, living in the midst of sages like a tender leaf in the midst of dry leaves?]

Counter-examples are numerous.

[*Sugamatvam vā avaiṣamyam* is taken as a separate *Sūtra* in Kulkarni's edition, and as an example '*Astyuttarasyām*—' is given instead of '*Kā Svid*......]

6. *Samādhi* is the quality by which the meaning is properly comprehended.

It leads to the concentration of mind necessary for grasping the meaning properly.

7. Meaning is of two classes — *Ayoni* (original) and *Anyacchayāyoni* (borrowed from other sources).

Examples—

1. 'O moon, go away quickly from my wine-vessal before you are bitten by me ; or else, being marked with my teath, you will not be able to go to the sky for fear of your wife Rohiṇi'.

2. "O moon, do not be frightened ; there is no Rāhu in my wine ; Rohiṇi (your wife) is in the sky, then why are you afraid of her ? Young men at the first experience in the company of clever women generally get nervous. So it is no wonder that you are behaving like this".

Here the first is the original, and the idea of the second is borrowed from the first. The moon reflected in the wine-cup is conceived as the lover.

8. The meaning is again *Vyakta* (explicit) and *Sūkṣma* (Śubtle).

Of these the explicit has already been described. Now we proceed to describe the Subtle meaning.

9. Of these the Subtle is also of two kinds—*Bhāvya* (comprehended after a little thought) and *Vāsanīya* (very abstruse and comprehended only by deep thought).

Examples—

1. "In the pleasure-house shines the pair of lovers, having the brightness of their teeth increased by mutual contact, and the pupils of the eyes mingling togethe in happiness, and turning away because of complex emotions".

2. 'She glanced at me, while her thighs were slightly turned to conceal her emotion, her breasts pointed towards me, and with her right hand she fondled her pearl-necklace'.

(Here the subtle meaning is that she is in love with him, and that in her worries the only consolation for her is the neck-lace)

10. *Mādhurya* is strikingness of utterance.

It is a statement in an impressive but periphrastic manner. Jagannātha defines it thus: एकस्य एवोक्तेः भङ्ग्यन्तरेण पुनः कथनात्मकं उक्तिवैचित्र्यम् ।]

Example—

"Nectar is sweet; there is no doubt about it; honey also is not otherwise ; the ripe fruit of the mango is also very sweet ; yet, let a dispassionate expert of flavours say if there is anything sweeter than the lips of the beloved."

Here the idea that the lips of the beloved is sweeter than all standards of comparison is stated in an impressive manner.

11. *Saukumārya* is freedom from disagreeable or in auspicious ideas.

e. g., *Yaśaśśeṣa* (one whose sole remnant is his fame) instead of 'dead', *Devatādvitīya* (having only god as companion) instead of 'solitary', *Sādhaya* (accomplish your business) instead of 'go' etc.

12. *Udāratā* is avoidance of vulgarity.

It consists in a delicate way of expressing ideas when there is a risk of perpetrating vulgarity.

e. g., "You are so beautiful; he is also charming, and both of you have mastered the fine arts: people consider you two as a proper pair; if what remains to be done is accomplished, then victory to the presence of good qualities!"

(The meeting of the lovers is hinted at delicately). As an example of vulgarity we have—

"As long as you sleep nearby, I shall also sleep; why do you move away?' Saying this I touched her girdle-zone, when she stopped my hand with her own hand.

13. *Arthavyakti* is explicitness of ideas, which makes the nature of things clear.

[This comes under the figure of speech *Svabhāvokti* of the later school].

Examples—

1. 'The lily is blooming in the water of the pond; on the back of its leaves white like a piece of conch-shell are lines red like the lac; and its outer leaves are reddish-brown like the *Gorocana*'.

2. 'First the heavy filaments have their ends thrown about, then the inner petals lying all apart come together and afterwards the outer petals become slightly curved; thus the fading lotuses have a difficult experience during the process of drooping'!

14. *Kānti* is the conspicuous presence of the Rasas.

[Abhinavagupta explains it as the vivid representation of the excitants - *Vibhāvādīnām dīptatvam*].

Examples—

"In the evening the lover, who fell at her feet in repentence, was rejected by her with an oath; so he proceeded to leave the house in a dejected mood; but before he had moved two or three steps, she ran towards him, holding with her hand her loosened clothes, embraced him and fell upon his feet—really wonerful is the way of love."

Here there is Śṛṅgāra. Similarly with other emotions.

[The Rasas are Śṛṅgāra (love), *Hāsya* (humour), *Karuṇa* (pathos), *Raudra* (wrath) *Vīra* (heroism), *Bhayānaka* (terror), *Bībhatsa* (disgust), *Adbhuta* (wonder) and śā*nta* (resignation)]

About the *Guṇas* we have the following verses—

1. Poetry is said to be ripe only when all the *Guṇas* are fully manifest; then it may be compared to the ripening of the mango.

2. That poetry where we have only the grammatical correctness of nouns and verbs, but not the richness of qualities, is like ripe bringals, and is disliked by people.

3. Poetry whose meaning is devoid of all the *Guṇas* is as useless as '*Daśadādimāni*. . .', and does not deserve consideration.

[As an example of putting together of words without conveying any meaning is generally given-
"दशा दाडिमानि षडपूपाः . . . . ."
It is given by Patañjali in his *Mahābhāṣya*].

PART IV.

Alaṅkāras (Figures of Speech)

Chapter 1.

Sabdālaṅkāras (Figures of Speech based on Sound)

It has already been explained that the charm in poetry is produced by *Guṇas*, and that the figures of speech only enhance that charm. This section on figures of speech is devoted to explain the figures of speech. Of these the *S'abdālaṅkāras* are two - *Yamaka* and *Anuprāsa*. They are now dealt with.

1. *Yamaka* is the repetition, in well-defined places, of the same word in its different meanings, or of the same letter.

When one or more words having different meanings, or one or more letters are repeated in well-defined places, there is *Yamaka* i. e., if the same sound is repeated in more than one foot of of a verse in the same part of the feet. If the repetition is only in the same foot, then th restriction of place is to be considered as reference to other verses.

Now the places are described—

2. The places are the entire foot ; the beginning, the middle and the end of the foot or of more than one foot.

e. g., 1. असज्जनवचो स्यरत्य कलिकामधुगर्हितम् ।
तस्य नस्याद्विषतरोः कलिकामधु गर्हितम् ॥

[यस्य कलिकामधुक् असज्जनवचः अर्हितं, तस्य विषतरोः कलिकामधु न गर्हितम् । Honey from the blossoms of the poisonous tree will be acceptable to one who respects the words of the wicked, capable of producing ill-feeling].

Here the foot *Kalikāmadhugarhitam* is repeated.

2. हन्त हन्तररातीनां धीर धीरर्चिता तव ।
कामं कामन्दकी नीतिरस्या रस्या दिवानिशम् ॥

[अरातीनां हन्तः; धीर, तव धीः अर्चिता, हन्त । कामन्दकी नीतिः अस्याः दिवानिशं कामं रस्या । O brave destroyer of enemies, your intelligence. is respected by all ; the Nītiśāstra of Kāmandaka is always being tasted by this intellect of yours].

Here *Yamaka* is at the beginning of the feet.

3. वसुपरासु परासुमिवोज्झती-
ष्वविकलं विकलङ्कशशिप्रभम् ।
प्रियतमं यतमन्तुमनीश्वरं
रसिकता सिकतास्विव तासु का ॥

pe[अविकलं विकलङ्कशशिप्रभं यतमन्तुं अनीश्वरं प्रियतमं परासुं will-hउज्झतीषु तासु वसुपरासु सिकतासु इव का रसिकता । How can there be affection among those women Hw can there be affection among those women second? are after wealth, and abandon their lover, as if he were dead, when he becomes poor, even though he may be beatiful like the stainless moon, faultness and loving! The women are as dry as sand.]

Here *Yamaka* is in the middle of the feet.

4. सुदृशो रसरेचकित चकितं
भवतीक्षितमस्ति मितं स्तिमितम् ।
अपिहासलवस्तवकस्तव क-
स्तुलयेन्नु कामधुरां मधुराम् ॥

[सुदृशः रसरेचकितं चकितं मितं स्तिमितं ईक्षितं भवति अस्ति । हासलवस्तवकः अपि अस्ति । कः तव मधुरां कामधुरां तुलयेत् ।

[On you are fixed the glances of the beautiful maiden, tremulously fluttering because of love, soft and silent; also her smiles sweet like a bunch of flowers; who can measure the sweet burden of love that is showered on you?]

Here the *Yamaka* is at the end of the feet.

5. भ्रमर द्रुमपुष्पाणि भ्रम रत्यै पिवन् मधु ।
का कुन्दकुसुमे प्रीतिः काकुं दत्वा वीरौषि किम् ॥

[हे भ्रमर, मधु पिवन् रत्यै द्रुमपुष्पाणि भ्रम, कुन्दकुसुमे का प्रीतिः ? काकुं दत्वा किं विरौषि ।

[O black bee, if you want happiness go to the flowers of trees drinking their honey. Why this attraction towards the jasmin flower? Why do youth weep here in a pitiable tone?]

as

Here there is *Yamaka* at the beginning of c secutive feet.

6. अप्यशक्यं त्वया दत्तं दुःखं शक्यन्तरात्मनि ।
वाष्पो वाहीकनारीणां वेगवाही कपोलयोः ॥

[त्वया शक्यन्तरात्मनि अशक्यं दुःखं दत्तम् । वाहीकनारीणां कपोलयोः वेगवाही वाष्पः अपि । You gave unbearable pain to the hearts of the women of the śaka country, and also ceaselessly flowing tears on the cheeks of the ploughmen's wives].

Here there is *Yamaka* at the middle of consecutive feet.

7. सपदिकृतपदस्त्वदीक्षितेन
स्मितशुचिना स्मरतत्वदीक्षितेन ।
भवति बत जनः सचित्तदाहो
न खलु मृषा कुत एव चित्तदाहो ॥

[स्मितशुचिना स्मरतत्वदीक्षितेन त्वदीक्षितेन सपदि कृतपदः जनः तदा एव सचित्तदाहो भवति । नकुतश्चित् मृषा खलु अहो ।

A man who becomes the target of your glances bright with smiles, and well-versed in the art of love-making, immediately falls a prey to the heat of passion. This is always true, alas!]

Here the *Yamaka* is at the end of consecutive feet.

8. उद्वेजयति भूतानि यस्य राज्ञः कुशासनम् ।
सिंहासनवियुक्तस्य तस्य क्षिप्रं कुशासनम् ॥

[The king whose bad rule causes trouble to the people will soon be deprived of his throne, and will have to sit on grass].

Here there is *Yamaka* at the end of the second and the fourth feet.

९. नतोन्नतभ्रूगतिबद्धलास्यां
विलोक्य तन्वीं शशिपेशलास्याम् ।
मनः किमुत्ताम्यसि चञ्चलास्यां
कृती स्मराज्ञा यदि पुष्कला स्याम् ॥

[चञ्चल, मनः, नतोन्नतभ्रूगतिचद्धलास्यां शशिपेशलास्यां तन्वीं विलोक्य किं उत्ताम्यसि ? अस्यां यदि स्मराज्ञा पुष्कला (तर्हि) कृती स्याम् ॥ O wavering mind, why are you worried on seeing that beautiful girl with the grace of curved eyebrows, and face as beautiful as the moon ? If the commands of cupid have influence over her, I shall gain my wishes.]

Here there is *Yamaka* at the end of all the feet. Examples of *Yamaka* at the beginning and middle of all the feet may similarly be shown. Many other mixed forms of *Yamaka* can be discerned by the learned.

Having finished the *Padayamaka* we now proceed to describe the *Akṣarayamaka*. There are two kinds of *Akṣarayamaka*, that of one letter, and that of more than one letter.

e. g., १. नानाकारेण कान्ताभ्रू-
राराधितमनोभुवा ।
विविक्तेन विलासेन
ततक्ष हृदयं नृणाम् ॥

[The eye-brows of the beautiful woman broke the hearts of men by various graceful movements worshipped even by the god of love.]

Here the same letter is repeated at the beginning of each foot. Instances of this kind of *Yamaka*, having repetitions at other places in the foot may be found similarly. When the same or similar letters are repeated often, the effectiveness of the *Yamaka* is increased. The following verse of the *Hariprabodha* is an instance of this effectiveness-

विविधधववना नागगर्धर्धनाना-
विविततगगनानाममज्जज्जनाना ।
रुरुशशललनानावबन्धुन्धुनाना
मम हि हिततनानाननस्वस्वनाना ॥

[विविध-धव-वना नाग-गर्ध-र्ध-नाना-वि.वितत-गगना अनाम-मज्ज-ज्जना अना रुरु-शश-ललना नौ अबन्धुं धुनाना मम हि हिततना अनानन-स्व-स्वनाना] The sea-shore is covered with forests of various Dhava trees, the sky above is filled with different birds strong enough to seek after snakes; people cannot enter this forest without bending, and it is devoid of human beings; the deer and hare move about here; this forest is bent on destroying our enemies; it is helpful to me, and its sole breathing consists of the sound produced though having no face].

The chain of *Yamakas* based on words (*Padayamakamālā*) is similar to this chain of *Yamakas* based on letters (*Akṣarayamakamālā*) illustrated in the previous verse.

3. *Yamaka* becomes more effective by breaks.

4. This break is of three kinds: Śṛṅ*khalā*, *Parivartaka* and *Cūrṇa*.

5. When the break is caused by the separation of a letter, it is Śṛṅ*khalā*.

e. g., *Kalikāmadhu*,- broken *Kali*, *Kalikā*, *Kāma*, *Madhu*, and *Dhuk*. When the word *Kāma* is to be taken in this, the word *Kalikā* has to be broken at *li*, and *madhu* at *ma*.

6. *Parivartaka* is that kind of break where a letter resumes its own form when it is removed from the conjunction of another letter.

e. g., in *Kalikāmadhugarhitam* the *a* of *arhita* resumes its own form when it is separated from the conjunction of *k* of *dhuk*.

This is that kind of *Yamaka* where the similarity of the two forms is effected by the conjunction of another letter. Other instances may be found similarly,

7. If a word disappears completely when a conjunct consonant is split, we have *Cūrṇa* break.

e. g. योऽचलकुलमवति चलं दूरसमुन्मुक्तशुक्तिमीनाङ्कान्तः ।
साग्नि विभर्ति च सलिलं दूरसमुन्मुक्तशुक्तिमीनाङ्कान्तः ॥

[दूरसमुन्मुक्तशुक्तिमीनां कान्तः उन्मुक्तशुक्तिमीनाङ्कान्तः यः चलं ;अचलकुलं अवति, दूरसं साग्नि सलिलं विभर्ति च ।

The Ocean which is the lord of the Timi fish removes the sorrows of all, and has the signs of shells and fishes on all sides; he protects the trembling family of mountains, and bears the salt-water along with fire].

Here the word *S'ukti* disappears if *Kti* is split into *k* and *ti* since the words will then be *S'uk* an *timīnām*; the *Yamaka* is possible only if the two letters are combined.

On this subject we have the following verses–

1. *S'ṛṅkhalā* is that where there is separation of a complete letter; *Yamaka* becomes beautiful by this kind of break.

2. That sound which, when separated from the conjunction of another letter, appears in its own true form, like an actor who has changed his dress, is called *Parivartaka*.

3. If by splitting a conjunct consonant the two letters are joined to the preceding and following words respectively, and there is the disapperance of a word, then we have the *Cūrṇa* type of break.

4. *Yamakas*, even though they be in their proper places, do not shine well, if there is not the *Cūrṇa* kind of break, just as forelocks do not shine without curls.

5. Real scholars do not regard as *Yamaka* those where the break is brought about by the transformation of case-endings (as in शिवमात्मनि सत्वस्थात् पश्यतः पश्यतः शिवौ ।)

6. Those words that have been often used

before in *Yamakas* are not to be used in *Yamakas*; it is not proper to use them even in *Anuprāsa*.

7. The various case-endings, both as regards number and case, and the repetition of nouns and verbs constitute the *Yamakādbhuta* (Wonders of *Yamaka*)

e. g., विश्वप्रमात्रा भवता जगन्ति
व्याप्तानि मात्रापि न मुञ्चति त्वम् ।

Here the first *Pramātrā* is instrumental singular; the second *Mātrā* is nominative singular. In such cases the *Yamaka* depends on the terminations and not on the 'stems' of words].

8. Other similar words and letters constitute *Anuprāsa*.

Other — other than those specified under *Yamaka*; words and letters with the same or different meaning, at any point in the verse without restriction of place.

Similar—to what has been used once.

Here it may be objected that the word *Sarūpa* (similar) in the Sūtra is unnecessary, since even from the context it will be clear that it means other kinds of repetition. It is true that the word 'repetition' can be taken from the context [i. e., the first Sūtra). But then there will be the defect of *Avyāpti*, i. e., the definition will be too narrow, and will not be applicable to some varieties of *Anuprāsa*. The word 'Similar' is used in order that the definition may cover even the particular cases. Repetition is in entirety, similarity can be in entirety or in parts.

9. That *Anuprāsa* which is not too conspicuous is the best.

e. g., क्वचिन्मसृणमांसलं क्वचिदतीव तारास्पदं
प्रसन्नसुभगं मुहुः स्वरतरङ्गलीलाङ्कितम् ।
इदं हि तव वल्लकीरणितनिर्गमैर्गुम्फितं
मनो मदयतीव मे किमपि साधु संगीतकम् ॥

[This beautiful music is intoxicating my mind; sometimes it is very soft and full, and sometimes loud; it is naturally sweet, and is marked by the rhythmic movement of notes; and it is also accompanied by the sound of your lute].

(This example is not found in some versions of the text).

It is not good if the *Anuprāsa* is very conspicuous as in—

वल्लीवद्धोर्ध्वरेखोंद्भटमटतिरटत्कोटिकोदण्डदण्डः ।

[Here wanders one with rattling bows and having his hair tied up with a creeper].

10. *Pādānuprāsa* is similar to the *Pādayamaka* (described in *Sūtra* 2).

Examples—

1. कविराजमविज्ञाय कुतः काव्यक्रियादरः ।
कविराजं च विज्ञाय कुतः काव्यक्रियादरः ॥

[Without knowing Kavirāja how could one have regard for the composition of poetry; and if one knows Kavirāja, how could he have any desire for composing poetry ?]

(Here the same words with the same meaning are repeated though with different syntactical connections. This kind of *Anuprāsa* is called *Lāṭānuprāsa* by later writers like Mammaṭa).

2. 'आखण्डयन्ति मुहुरामलकीफलानि
बालानि बालकपिलोचनपिङ्गलानि ।'

[They often eat *āmalaki* fruits, yellow like the eyes of young monkeys]. Here '*lāni* is used thrice.

3. वस्त्रायन्ते नदीनां सितकुसुमधराः श्रीशसंकाश काशाः
काशाभा भान्ति तासां नवपुलिनगताः श्रीनदीहंस हंसाः ।
हंसाभाम्भोदमुक्तः स्फुरदमलरुचिर्मेदिनीचन्द्र चन्द्रः
चन्द्राङ्कः शारदस्ते जयकृदुपगतो विद्विषां काल कालः ॥

[O King resembling Lord Viṣṇu, and appearing as a swan in the river of prosperity, a moon on earth, and the god of death to your enemies, the Kāśa grass bearing white flowers appears like the cloth of rivers ; the swans on the banks of the rivers shine like the Kāśa flower ; the moon has come out in full splendour from the clouds white like swans ; and the Autumn shining with the moon has come to bring victory to you]

Here there is *Padānuprāsa* at the end of all the feet.

4· कुवलयदलश्यामा मेघा विहाय दिवं गताः
कुवलयदलश्यामो निद्रां विमुञ्चति केशवः ।
कुवलयदलश्यामा श्यामालताद्य विजृम्भते
कुवलयदलश्यामं चन्द्रो नभः प्रविगाहते ॥

[Black like the petals of the blue lotus are the clouds that have left the sky, Viṣṇu who is abandoning his sleep, the beautiful creeper that shoots forth, and the sky where the moon appears]·

(Here the same word in the same meaning is repeated at the beginning of all the feet).

Other instances may similarly be found·

[The differences between *Yamaka* and *Anuprāsa* are—

1· In *Yamaka* the places of repetition are restricted : the repetition must be in the same place in all the feet, in consecutive feet or in alternate feet ; in *Anuprāsa* there is no such restriction.

2· In *Yamaka* repetition of the sound must be in different meanings ; in *Anuprāsa* it need not be so·

3· In *Yamaka* the repetition must be in entirety ; in *Anuprāsa* it is enough even if there is similarity of sound]·

Chapter 2.

Upamā (Simile)

Now we begin with the *Arthālaṅkāras* (figures of speech based on meaning). Since *Upamā* (Simile) lies at the root of all such figures of speech, we take up that first.

1. *Upamā* is the comparison on the basis of slight qualities of *Upameya* with the *Upamāna*.

Upamāna is that to which something is compared, (the standard of comparsion) and is possessed of superior qualities.

Upameya is that which is compared to the *Upamāna*, (the object of comparison) and is inferior to it in qualities.

It may be objected that since *Upamāna* and *Upameya* are relative terms, the use of one term will necessarily indicate the other also, and hence the use of any one term would have been enough. Thus in Pāṇini's Sūtra (II-1-56) "*Upamitam Vyāghrādibhiḥ*...." only the term *Upameya* is mentioned.

It is quite true: but both the terms are used in the Sūtra to indicate that what is meant here is only the sense well-known among people; and not the other. Thus we have *Upamā* in 'the face is like the moon', but not in 'the face is like the blue lotus'.

It means that only well-known standards of comparison are indicated by *Upamāna* here.

2. And *Kalpitopamā* (Imaginary Simile) is that which is based on a large number of qualities.

If on the basis of large a number of common qualities between the *Upamāna* and the *Upameya*, the similarity is assumed by the poet it is called *Kalpitopamā*. The former variety is well known and real.

Now since in the case of *Kalpitopamā* the similarity is not well known, how can we know which is the object of comparison and which the standard of comparison? It is known on the basis of the superiority and inferiority of the common qualities.

Examples—

1. The disc of the moon resembling the full breast of a pregnant Huṇa woman pressed by her lover in embrace, lightens up the sky with its rays white like the lotus-stalk.

[Here the similarity between the disc of the moon and the breast, and between the rays of the moon and the lotus-stalk are not well-known].

2. The orange shines like the newly shaven chin of an intoxicated Huna.

3. The Śirīṣā flower in the ear is like the fresh sprout of the *Kuśa* grass.

4. Now the tender sprouts of the banyan tree having shed the dry leaves resemble the beaks of parrots, some closed and others slightly open, and then they become capable of equalling the beauty of the lips of women.

[In these cases also the similarity is 'imagined' and not well-known]

3. The Simile is of two kinds: *Padārthavṛtti* (based on the meaning of words) and *Vākyārthavṛtti* (based on the meaning of sentences).

e. g., 1. Over whose white bodies released from the tawny skin (of their lovers who embraced them) the feeling of love makes the hair stand on end, resembling particles of gold.

2. This Pāṇḍya King, with a necklace hanging over his shoulders and with his body smeared with *red sandal paste*, shines like a great mountain with the water fall rushing along its sides, and with its peak reddened by the rays of the rising sun.

(In the former the simile is based on the entire sentence).

4. Simile may again be Pūrṇā (complete) or *Luptā* (Elliptical).

5. When all the factors of comparison *Guṇa* (the common property), *dyotaka* (word denoting similitude), *Upamāna* (standard of comparison)

and *Upameya* (object of comparison)—are present, we have the *Pūrṇopamā* (complete simile).

e. g., This face is beautiful like the lotus. Here 'face' is *Upameya*, 'lotus' *Upamāna*, 'beautiful' *Guṇa* or *Sāmānyadharma*, and 'like' *dyotaka*.

6. It is *Luptā* when there is absence of one or more of these factors of comparison.

Examples—

'The king is like the moon'. Here the word denoting the common quality is absent.

'This is grass-green.' Here the word denoting similitude is absent. The sentence means 'this is green like grass'.

'Moon-faced,' Here words denoting the common quality and similitude are absent.

Examples of the absence of the words denoting the object of comparison, or the standard of comparison may be seen in the next chapter dealing with *Upamāprapañca*.

7. *Upamā* is used in praising, condemning and describing the real state of things.

e. g. 1. 'A loving wife is like nectar.' (Praise)

2. A wife without good qualities is like deadly poison. (comdemnation)

3. Know that constellation in the form of a

cart, among the group of stars to be the asterism of Rohiṇi. (Description of real state of things).

8. The defects of *Upamā* are *Hīnatva* (Deficiency), *Adhikatva* (Excess), *Liṅgabheda* (Disparity of gender), *Vacanabheda* (Disparity of Number), *Asādṛśya* (Lack of similarity) and *Asaṁbhava* (Incongruity).

These are explained in order.

9. *Hīnatva* (Deficiency) consists in the *Upamāna* being inferior to the *Upameya* in caste, magnitude, or quality.

e. g., 1. 'You have done this daring act like caṇḍālas'. (Inferiority in caste)'.

2. 'This sun shines like a spark of fire'. (Inferiority in magnitude).

3. 'The sage wearing the girdle-string and the black-antelope-skin shines like the sun surrounded by the black cloud'. (Inferiority in quality). Here there is no mention of 'lightning' in the sun which is the *Upamāna*, as the counterpart of 'the girdle-string' in the 'sage' which is the *Upameya*. If the comparison was intended only between the antelope-skin and the cloud, then the mentioning of 'girdle string', would be superfluous. We cannot say that 'lightning' is suggested by the mention of the cloud as black, because there is no such necessary connection

between the two. If there be such connection then the mention of one will necessarily imply the other also.

10. If there is concomitance between two qualities, the mention of one necessarily implies the other.

e. g., "Though the rain outside has ceased, the water drops inside the dilapidated house are still falling down, becoming yellowish and resembling drops of honey as they pass through cobwebs; these fall on the curly hair of the sleeping child and breaks into small particles; they make the child throw about its limbs, and cause mental agony to the house-wife whose sleep is disturbed".

Here roundness and yellowness are concomitant with honey-drops; so by referring to the yellowness by the word yellow, roundness is also implied.

Similarly in the case of the sentence, "The hips are as smooth as a sheet of gold" smoothness and brightness are concomitant with the sheet of gold, and hence by the mention of the word *caturaśra* (smooth), brightness is also implied.

Here an objection may be raised. If the deficiency of quality in the standard of comparison is a defect, how can we explain the following usage? "Like chaste widows at home, the *Kekā* sound died in the mouths of the peacocks, with eyes closed because of the hot sun-rays, being in a sorry plight, and being deprived of joy by the breeze coming from the lotuses".

Here the *Upameya* seems to be given more qualities than the *Upamāna*. But that is not so, the epithets given for the *Upameya* (widows) can also apply to the *Upamāna* (the face of peacocks). It is quite possible here for the epithets (described in the first half of the verse) to apply both to the *Upamāna* and to the *Upameya*.

11. By this the defect of *Adhikatva* (Excess) is also explained.

Adhikatva consists in the superiority of the *Upamāna* to the *Upameya* in caste, magnitude or quality.

e. g., 1. 'Let the Vṛṣṇis enter quickly like the mighty Rudras.'

2. 'Your naval is like the nether world, your breasts like the mountains, and your tresses of hair like the fall of the Jumna".

3. 'The king holding the moving wheel with spokes, shone like the ocean with the submarine fire and whirlpool.'

In the first, the Rudras are much higher than the Vṛṣṇis; in the second, the *Upamānas* are greater in magnitude than the *Upameyas*, and in the third the *Upamāna* is superior in quality to the *Upameya*, since in the *Upameya* there is nothing as counterpart to the submarine-fire in the *Upamāna*.

Viparyaya (contrariety) which is a defect of simile according to some scholars, is really included in these two defects *Adhikya* and *Nyūnatā.* So we have not included that as a separate defect. Hence according to us there are only six defects of Simile. (c. f. Sūtra 8).

12. *Liṅgabheda* (Disparity of gender) consists in the *Upamāna* and *Upameya* being different in gender.

e. g., सैन्यानि नद्य इव जग्मुरनर्गलानि ।
The armies moved like a river, unimpeded. Here *Sainyāni* is in neuter gender, and *Nadyah* in feminine gender.

13. But generally the comparison between the masculine and the neuter is allowable.

e. g., *Candram iva mukham paśyati*. 'He sees the face which is like the moon', Here *Candra* is in masculine, and *Mukha* is in neuter.

This is allowed only in cases where the forms of the *Upamāna* and the *Upameya* are similar, but not when the forms are dissimilar as in *Indur iva mukham bhāti*. [The face shines like the moon].

14. This disparity of genders is allowable also in well known similes, in those expressed by

compounds, and in the various modifications of the simile.

e. g., 1. Well known similes employed in ordinary use—

Chāyeva sa tasyāḥ : ('He is like her shadow').

Here *Chāyā* is feminine, and *Saḥ* masculine. *Puruṣa iva strī*. ('The woman is like a man').

2. In compounds—*Bhujalatā nīlotpalasadṛśī*. 'The creeper-like arm resembles the blue lotus'.

Here *Bhuja* is masculine and *Latā* feminine, and *Nīlotpala* is neuter.

3. In Modifications of the simile—

'If this body, the like of which cannot be found even in the royal harem, belongs to a person living in the hermitage, then the creeper in the garden has been surpassed in beauty by the wild creeper'.

Here the implied similitude is between *Vapus* (body) and *Latā* (creeper); the former is neuter and the latter feminine.

Other usages may similarly be shown.

15. By this is explained *Vacanabheda* (the disparity of number) also.

It is similar to the disparity of gender:

e. g., *Pāsyāmi locane tasyāḥ puṣpam madhuliho yathā*.

'I shall drink her eyes, just as the bees drinks the flowers'.

(Here *Locane* is in dual, but *Puṣpam* in singular; so also the subject (in *Pāsyāmi* is singular, whereas *Madhulihaḥ* is plural).

16. *Asādṛśya* (Lack of Similarity) is that where the similarity of qualities intended to be expressed is not easily comprehended.

e. g., I am making the moon of poetry with its meaning spreading like the rays.'

In this comparison of poetry with the moon the common quality is not easily comprehended by men of taste.

It may be said that if there is similarity between 'meaning' and 'the rays of the moon', there can be similarity between 'poetry' and 'the moon' also, But it is not so. The similarity between the 'meaning' and 'the rays' depends on the similarity between 'poetry' and 'the moon'; for there is no common quality between 'the meaning' and 'the rays'. Thus there will be mutual interdependence.

17. Simile is entirely destroyed by lack of similarity; and all poets depend for effect on simile.

18. According to some people, this (lack of similarity) is not faulty in cases where there are many *upamānas*.

e. g., 'Your fame is white like camphor, pearl-necklace and the laughter of Śiva'. Here by the many *Upamānas* like camphor, the similarity is indicated on the basis of extreme whiteness.

19. But this is not right, as such use (of many *Upamānas*) does not add to the effectiveness of the meaning.

When similarity is indicated with the help of one U*pamāna*, the use of other such U*pamāna* does not add to the effectiveness of the meaning. Thus "the ocean of army is ruffled like the ocean" is faulty. Here the defect is not in the use of the word 'ocean' twice; because it is used in different senses—first to show the extensiveness, and next to show the ruffled condition. Though there is no tautology, there is the lack of effect. By saying 'Ruffled like the ocean', the extensiveness of the army is also implied; for we have already stated that 'if there is concomittance between two qualities the mention of one will necessarily imply the other also'. (Sūtra-10).

20. *Asambhava* (Incongruity) is the mentioning of the incongruity of the *Upamāna*.

e. g., 'On her glowing face appears a faint smile like the first moonlight on the blooming lotus'.

Here there is incongruity in describing the blooming of the lotus in moonlight. It cannot be taken as only an incongruity in meaning; it is also a defect of *Upamā*, for some sort of exaggeration is allowable in Similes.

Then why should *Asambhava* be considered a defect ?

21. Exaggeration which is incongruous and contradictory should not be used.

Knowing these six defects of simile, the poet should avoid them.

Chapter 3

Modifications of the *Upamā*

1. Modifications of the Simile are those beginning with *Prativastu*.

2. *Prativastu* is the mentioning of the *Upameya* in one sentence, and the *Upamāna* in another.

Here there are two sentences; but in the *Vākyārthopamā* there will be only one sentence. [Again in *Prativastu* the Simile is only implied, the words of similitude (*iva* etc.) being always absent; but in *Vākyārthopamā* the resemblance is expressed, and words like *iva* are generally present]. That is the difference between the two figures.

e. g., 'How can she now take the position of a common maid, after having once attained the position of a queen? A jewel marked with the figure of a deity is not fit to be enjoyed'.

[Here the common property 'unfitness' is expressed by *Katham bhajati* in the first sentence, and *Na khalu* in the second].

3. *Samāsokti* is the figure where the *Upamāna* is given in one sentence, but the *Upameya* not mentioned at all.

This is its difference from *Prativastu*. Since it is a brief assertion (by the dropping of one sentence) it is called *Samāsokti*.

e. g., 'Praiseworthy is the position of the *Kavīra* plant in the desert, removing the fatigue of travellers; fie upon the glory of the *Kalpa* tree on the Meru mountain which does not afford relief to the needy'.

(Here praising the charitable poor, and condemning the uncharitable rich are only by implication).

4. *Aprastutapraśamsā* is the figure when the *Upameya* is slightly mentioned.

That distinguishes it from *Samāsokti* where *Upameya* is not at all mentioned.

e. g., 'What a peculiar Ocean of Beauty is she! Here lotuses float along with the moon, the temples of elephants are coming forth, and here are also found the stem of plantain tree as well as lotus-stalks!'

Here U*pameya* is slightly mentioned by the word इय. By lotuses, moon, temples of elephant etc. are implied the eyes, face, breasts etc.

[The *Prastuta* or the matter in hand is implied by describing the *Aprastuta* (what is not the matter in hand); hence it is called *Aprastuta-praśaṃsā* or Indirect Description. According to later writers the difference between *Samāsokti* and A*prastutapraśamsā* is that in the former the A*prastuta* is implied from the mention of the *Prastuta*, and in the latter the *Prastuta* is implied from the mention of the A*prastuta*. Hence the A*nyāpadeśa* verse given by Vāmana as an example of *Samāsokti*, is according to them only a variety of A*prastutapraśamsā*. The example given by Vāmana for *Aprastutapraśamsā* is only *Rūpakāti-śayōskti* according to them].

5. *Apahnuti* is the concealment of one thing by another similar thing.

When the *upameya* mentioned in a sentence is concealed by the U*pamāna* mentioned in another sentence—in order to impose the character of the U*pamāna* on the U*pameya*—it is *Apahnuti*.

Example—

'These are not the shoots of the *Ketakī* flower, it is Fate laughing at the men straying from home ; and it is not the flash of lightning that shines in front, it is the light of Love'.

Here the similarity is indicated by two distinct sentences; hence it is different from *Rūpaka* where the identity is between two words and is verbal].

[According to others the difference between the two figures is that there is a poetic denial of the nature of *Upameya* in *Apahnuti*, whereas there is no such denial, expressed or implied, in *Rūpaka*—].

6. *Rūpaka* is the superimposition of the identity on the character of the *Upameya* by the *Upamāna* by reason of the resemblence of qualities.

(i. e., the identity of the *Upamāna* and the *Upameya*). As in the case of simile, here also *Upamāna* and *Upameya* are mentioned to show that *Rūpaka* has as its base both fancied and real *Upamas*.

e. g., "She is the Goddess of Prosperity to my house, a streak of nectar to my eyes, this touch of hero is a profusion of Sandal-paste to my body and this arm round my neck is a cool and soft string of pearls, what is there of hers which is not lovable? But separation from her would be really unbearable".

In the case of expressions like *Mukha-candra* (Moon-face) the figure is *Upamā* and not *Rūpaka*, as they are formed by the *Upamitasamāsa*.

[But sometimes it can be *Rūpaka* also. If it is dissolved as मुखं चन्द्र इव, the compound is *Upamā* formed by the Sūtra of Pāṇini, "उपमितं व्याघ्रादिभिः सामान्याप्रयोगे"; if it is dissolved as मुखं एव चन्द्रः it can be *Rūpaka* formed by मयूरव्यंसकादिसमास। It is the context that decides whether it is *Upamā* or *Rūpaka*].

The next Sūtra distinguishes *Rūpaka* from *S'lesa*.

7. *S'lesa* is the imposition of the identity on the character of *Upameya* by the *Upamāna*, through 'coalescence' of letter sounds.

The word *Tantra* in the *Sūtra* means 'the uttering once of the letter-sounds which can mean more than one thing'.

e. g., 'May that Jina protect you, who was self controlled, and could not be ruffled either by the warriors, or by the breasts of women—both these being *Akṛṣtāmalamaṇḍlāgrarucayas* (the warriors interested in the swords drawn from the sheath, the breasts having shining orbs), *Samnaddhavakṣasthalāh* (the warriors with breast-plates, the breasts adorning the chest), *Soṣmāṇah* (the warriors haughty, the breasts warm), *Vṛaṇitāh* (the warriors marked with scars, the breasts having nail-marks), *Vipakṣahṛdayapronmāthinah* (the warriors piercing the hearts of enemies, the breasts causing pain to the hearts of rivals), *Karkaśas* the warriors cruel, the breasts hard), *udvṛttas* (the warriors proud, the breasts overflowing their bounds), *Guravaḥ* (the warriors respectable, the breasts big) and *Śyāmāyāmānanāḥ* (the warriors with darkened face, the breasts with blackened nipples).

Here the same epithets are applied to both the *Upamāna* (breast) and the *Upameya* (warriors) though the similarity is only in sound.

Now we proceed to show that there is a figure of speech not only in implied meaning but also in indicated meaning.

6. "The wind is the *companion* of the fragrance of blooming lotuses in the morning'.

(Here 'companion' indicates 'association')

7. 'The two thighs are the *class-mates* of the plantain-stem' (Here 'class-mates' indicates similarity.)

The secret of this indication depends on the quickness with which the real sense is understood.

Indication not depending on similarity is not *vakrokti*.

e. g., 'With the rays white like the slices of old lotus-stem'

'Here the word 'slice' indicates the object sliced, through proximity (and not similarity), since it is the the lotus-stem that is white. Hence there is no *vakrokti* here.

(It may be noted here that Vāmana is the first writer to define *Vakrokti* as a separate figure like this; this *Vakrokti* of Vāmana is the same as the *Samādhi-guṇa* of Daṇḍin. And according to others it is only a metaphorical expression, and can be included in *Rūpaka*.)

8. *Vakrokti* is the indication based on resemblence.

There are many bases of *Lakṣaṇā* or indication— अभिधेयेन सम्बन्धात्सादृश्यात्समवायतः ।
वैपरीत्यात्क्रियायोगल्लक्षणा पञ्चधा मता ॥

Of these that based on resemblence is *Vakrokti*.

e. g., उन्मिमील कमलं सरसीनां कैरवं च निमिमील मुहूर्तात् ।'

'In the lakes the lotus *opened* and soon the lily *closed*' Here *Unmīlanā Nimīlana*, really belonging to the eyes, are used to indicate blooming and drooping, because of similarity.

2. 'The Mādhavī creeper with the horripilation of blooming buds attracts the heart and the breathing of the pollens fragrent with honey is quite exhilarating.'

Here by 'breathing' is indicated the issuing of Sweet smell (and by 'horripilation' is indicated the fact that creeper is fully covered with buds).

3. 'Let this beautiful one shine by his position and *kiss* the heaven'

(Here kissing indicates touching)

4. 'Her body *embraces* fatigue'
(Here 'embraces' indicates 'affects'.)

5. 'The glance *repeats* the lotus pond with its splendour faded' (Here repeating indicates imitation).

Now *Utprekṣā* is defined to distinguish it from *Rūpaka* aud *Vakrokti*.

9. *Utprekṣa* is the *representation* for the purpose of showing its excellence, of an object which is not similar to another, as similar to it.

It is *representation*, and not imposition as in *Rūpaka*, or indication as in *Vakrokti*. It is not a misconception, we are conscious of the distinction of the two objects; but one is represented as the other for showing its excellence. This figure is also based on similarity, and the resemblence is shown by words like *iva*.

[c. f. Daṇḍin: मन्ये शङ्के ध्रुवं प्रायो नूनमित्येवमादिभिः । उत्प्रेक्षाव्यज्यते शब्दैरिवशब्दोपि तादृशः ॥]

Example—

May that moon protect you all - the moon curved like the tip of a fresh lotus-stem, shines on Śiva's head bright like fire, and looks like a sprout shooting forth from the crystal-white skull, being daily sprinkled with the waters of the flowing Ganges."

(Here the *Utprekṣā* is in the fancying of the crescent moon as a sprout).

According to some, *Atiśayokti* is the same as *Utprekṣā*; this is denied in the next Sūtra—

10. *Atiśayokti* is the assumption of some fancied property or its superior excellence.

Example—

1. 'If there could be two streams in the sky for the divine Ganges, to that could be compared his black chest adorned with the pearl necklace'.

(This is *Sambandhātiṣayokti* (*Asambandhe Sambandhaḥ*) according to *Sāhityadarpaṇa*)

2. 'Having their body besmeared with sandal-paste, wearing new pearl-necklaces, their faces shining because of the white paintings made of elephant's tusk, and dressed in bright and pure clothes, the *Abhisārikas* who have thus become undistinguishable from the bright moonlight which is whitening the earth, go to the houses of their lovers happily without any fear (of detection)

(This verse is cited as an example of *Sāmānya* in the *Kāvyaprakāśa*)

[Here women going out to meet their lovers are represented as not distinguishable from the moonlight, on account of the possession by both of a common property, viz. whiteness. The superior excellence of the women's complexion is assumed. In the previous verse the co current streams of the Ganges in the sky ha[illegible] been assumed.]

Just as *Utprekṣā* belongs to the class of ordinary misconception, there is the figure called सन्देह which is based on doubtful conceptions.

11. *Sandeha* is that figure of speech where there is some doubt as to the character of the *Upamāṇa* and the *Upameya*.

i. e., when the doubt is made for showing some excellence in the object described.

Example—'O beautiful woman, my heart is uncertain as whether this is the lotus flower on your ear or your eye; it is still wavering in uncertainty'.

The figure *Virodha* may also be described in the context.

12. *Virodha* is the semblance of contradiction.

For *Virodha* there must be a contradiction between two things, but this contradiction must be only apparent. Some call this *Virodhābhāsa*. Example—

1. 'O dear, you have taken the drink, but my mind is intoxicated (with love); your body is painted with saffron, but I am red with love; you move slowly because of the heavy weight of your breasts, but the trembling appears in me; your waist is slender, but the lack of stability is in me—wonderful is the way of love.' (*Rakta* means 'red' and 'attached'.)

2. 'She is young, but our minds lack maturity of judgement; she is a woman, but we are timid; she has heavy and high breasts, but we feel the fatigue; she carries the heavy weight of her hips, but we are unable to move. It is really wonderful that we have to suffer because of the defects of another person'.

[These are the words of a person who is deeply in love. Here the cause *Bālatva*, *Strītva* etc. belong to the woman, but the effects *apragadbatva*, *kātaratva* etc. are described as belonging to the lover. Thus there is contradiction in describing the cause and effect as existing in different places. But the defects mentioned here are the effects of excessive passion, and hence the contradiction is only apparent.]

(According to later writers these apparent contradictions, where the causes and effects are described as existing in different places, belong to the figure called *Viśeṣokti*).

To distinguish *Virodha* from *Vibāvanā* we proceed with the next *Sūtra*—

13. *Vibhāvanā* is the representation of the well known effect of an action, when the presence of that action is denied.

Example—

Even in the company of the wicked, no

distortion is made in the minds of the wise, which is pure, though not washed'

[Purity generally comes by washing, but the minds of the wise are naturally pure]

There is *Vibhāvanā* when the effect is said to rise without a cause. This is also a kind of apparent contradiction. All such cases are excluded from *Virodha*.

[According to later writers the three figures *Virodha*, *Vighṣokti* and *Vibhāvaā* are distinguished from one another thus: there is apparent contradiction in all the figures; *Virodha* has nothing to do with the contradictions based on cause and effect; in *Vibhāvanā* the effect is said to rise without its well-known cause; and in *Viśeṣokti* the cause and effect are described as existing in different places.]

Now in this context the figure *Ananvaya* is described—

14. *Ananvaya* is the representation of the same object as *Upamāna* and *Upameya*.

i. e., When a thing is compared to itself, the purpose being to show that there is nothing similar to it in the world.

Example—The sky is like the sky, the ocean like the ocean; and the battle between Rāma and Rāvaṇa is like the battle between Rāma and Ravana".

[The *Anuprāsa* that is generally found in *Ananvaya* is only accidental, and not essential].

15. *Upameyopamā* is the representation of the same object as U*pamāna* and *Upameya* respectively.

[In *Ananvaya* there is only one sentence ; but here in U*pameyopama* there are two sentences, the *Upamāna* and *Upameya* in the first sentence becoming the *Upameya* and *Upamāna* respectively in the second].

Example—

"The water is like the sky, and the sky like water; the moon is like the Swan, and the Swan like the moon ; the stars are like the lily and the lily are like the stars."

[Just as the *Ananvaya* is to show that there is nothing similar to the object described, so also the *Upameyopamā* is to show that there is no third thing resembling the two things described].

Some say that this is the same as *Parivṛitti* the next *Sūtra* proceeds to show that it is not so.

16. *Paryāya* is the interchange of like or unlike things.

Examples—

Having taken the tender leaf for ear-ornament, she gives it her red feet ; this exchange of similar things is quite fair, I think.' (Here is suggested, according to some, a particular pose in sexual sport, called *Prasārita*).

2. 'That beautiful lady of strong will gave up her pearl-necklace and the Sandalpaste, and put on a bark-garment red like the morning sun, which had its knot bursting because of the rising breasts'.

[In the first verse the interchange is between two similar things—the tender leaf and the red feet ; and in the second, it is between two unlike things.]

To distinguish *Upameyopamā* from *Krama*—

17. *Krama* is the sequential connection between the number of U*pamānas* and the number of U*pameyas*.

[This figure is well-known as *Yathāsaṅkhya* *Saṅkhyāna* is another name given to the same figure. According to Jagannātha it is not a figure of speech as it is only the absence of a fault *Apakrama*.]

Example—

'By her voice, smiles and eyes full of mirth are subdued the lute, the jasmine, and the garland of blue lotuses'.

Now we proceed to describe *Dīpaka* because it is almost similar to *Krama*.

18. When the clauses describing the

Upamana and the *Upaméya* are connected with the same verb, it is *Dīpaka*.

The same verb is related to both clauses by transference.

19. This is of three kinds according as the single verb occurs in the beginning, middle or end.

Examples—

1. *Adorned* are the pleasure gardens by tender flowers, women by graces strengthened by the exhilaration of drink, the Brahmins by doing the duties enjoined by the vedas, and the kings by valour born of destroying the enemies'.

2. 'Tears of the wives of the people away from home, and waters of the cloud are now *dropping*, as also the conquering expeditious kings.

[The rainy season has started, increasing the passion of separated lovers, and impeding the progress of military expeditions].

3. 'Knowledge by serving the teacher, love by drinking, and the ocean by the rise of the moon, *increase*'.

[Viśwanātha has rightly remarked that this three-fold division of *Dīpaka* is unnecessary].

The next figure *Nidarśana* also involves abbreviation like the *Dīpaka*.

20. *Nidarśanā* is the intimation of a connec-

tion between an action and its cause; by the action itself.

Example—

'Telling the rich that the attainment of high position leads to fall, the faded leaf is falling from the tree'

[Here, the connection between the act of falling, and its cause *i. e.*, the attainment of high postition, is intimated by the act of falling.]

[This may be included under *Gamyotprekṣā* of later writers. There is another kind of *Nidarśanā* defined in *Kāvyaprakāśa* as an impossible connection of things implying a comparison.]

To distinguish this from *Arthāntaranyāsa* we now proceed with the next *Sūtra*—

21. *Arthāntaranyāsa* is the statement of one fact in support of the statement of another fact.

If in support of the statement of a fact expressed in one sentence is given the statement of another fact also expressed in a sentence we have this figure. So the statement of the cause in one word to support a statement is not *Arthāntaranyāsa*. 'The pond is not far from here, as is known by the smell of lotuses' does not come under this figure. ['The smell of lotuses' is given in one word *Kamalasaugandhyā*]

"The statement of another fact" in the sūtra is to show that this figure exists only in cases where the inference is not explicitely stated, and not in cases like, 'That which is created is not permanent.'

Example—"The garland which was placed on her full breasts by the lover in the presence of her rivals was not thrown away by the woman, even when whithered; the value of a present lies in the love that prompts it, and not in its intrinsic merit.

Arthāntaranyāsa consists in a statement of reason, and reasoning is based on affirmation or negation of similitude; hence, according to some, there is no necessity to take *Vyatireka* (negation of similitude) as a separate figure. This view is refuted in the next *Sūtra*.

22. *Vyatireka* is that figure of speech where the superiority of the *Upameya* (to the Upamāna) is pointed out.

e. g., True, the naturally beautiful face of the fawn-eyed woman is similar to the moon; but the latter has black spots.

Here the common quality, *i. e*., beauty, is exprssed; sometimes it is only suggested, as in

'The pond of blue lotuses is refuted, fresh honey is derided, nectar is ridiculed, the sweetness of all sweet things destroyed, and poison, under the pretext of anxiety, is placed in the hearts of lovers by your sweet and graceful oblique glances.'

Now to distinguish this from *Viśeṣokti* we proceed—

23. *Viśeṣokti* is the strengthening of the similarity resulting from the representation of the absence of only one quality (in one of the things).

In almost all cases this involves a *Rūpaka*.

Examples—

1. 'Where, for the sexual sport at night the shining herbs become the lamp without oil'.

2. Gambling is for a man a kingdom without throne.

3. She is the Goddess of Prosperity without the lotus.

4. The elephant is a moving fort. In this last example, 'moving' means 'without fixity, and has the absence of a quality.

Similarly in the following cases also.

1. The prostitute is deceit *having a body*.
2. Sorrow is death *with breathing*.
3. The Brahmin is the god Bṛhaspati *on earth*.

[According to later writers all these are only instances of *Rūpaka*. To them *Viśeṣokti* exists where it is represented that the effect does not follow the cause].

Next we have to distinguish *Vyājastuti* from *Vyatireka* and *Viśeṣokti*.

24. *Vyājastuti* is the blaming of a person,

for the purpose of praising him, on the basis of his not having done something which has been done by a very superior person, and which, it is presumed, could be done by the person also.

This praise implies the similarity of the person described with the person of superior qualities.

Example—'He bridged the ocean with hills, and he pierced seven palm trees with a single arrow; Rāma did all these things; not having done these things your pride is baseless.'

[According to later writers *Vyājastuti* exists where from blame and praise, that are expressed, are understood paise and blame respectively. But Vāmana makes it entirely a figure based on similarity].

Next *Vyajokti* is distinguished from *Vyājastuti*.

25. *Vyājokti* is the mentioning of the pretext as similar to the real.

This is called *Māyokti* by some.

Example—O lady, my face is full of tears because of a particle of the *Kāśa* flower, white like the Autumn moon, which was blown by the wind'

[Here the fact that the king was weeping is concealed on the pretext that the tears came because of a particle of flower blown by the wind].

To distinguish this from *Tulyayogitā*—

26. *Tulyayogitā* consists in describing a person or thing as having the same action and at the same time, as a very superior person or thing, for the purpose of indicating equality with it.

Here also the implied resemblence is essential.

Example—

The lord of serpents, as well as your arm, bears this earth which has the ocean as its girdle.

27. *Ākṣepa* is the repudiation of the *Upamāna*.

The standard of comparison is rejected for the purpose of indicating that it is useless in the presence of the object described.

Example—

"When there is her charming face, what is the use of the full moon? When her beautiful eyes are there, what is the use of blue lotuses? And in the presence of her lips, what is the use of soft and tender leaves? The creator seems to be anxious of producing the same things again and again.'

This figure can also occur when the *Upamāna* is only hinted at.

Example—

"The Autumn, bearing the rainbow like the fresh nail-mark on her *Payodhara* (clouds, breasts), is appeasing (or beautifying) the moon having

Kalaṅka (defect, black spot), and thereby creating great *Tāpa* (sorrow, heat) to the sun.'

[Here the comparison of the Autumn to a prostitute, that of the moon to her favoured lover, and that of the sun to his rival are suggested]

[The first variety of *Akśepa* described by Vāmana is the same as the *Pratīpa* of later writers. (Jayaratha has quoted this as an example of Pratīpa). The second variety of *Akṣepa* described by Vāmana is equivalent to the *Samāsokti* of later writers. Vāmana's *Samāsokti*, we have already seen, is only a variety of A*prastutapraśamsā* according to later writers. The figure *Akṣepa*, according to them, is the apparent denial of something which is intended to be said, for the purpose of conveying a special meaning.]

Now we proceed to distinguish *Sahokti* from *Tulyayogitā*.

28. *Sahokti* is the description by the same word of the two actions of two things as occuring at the same time.

This description is by some word like *Saha* (*Sārdham*, *Sākam*).

Example—'The sun has gone down together with your enemies; therefore, the forces may be withdrawn'. Here neither inferiority nor superiority is intended between the two (the sun and the enemies); hence it is not *Tulyayogitā*.

The remaining figure *Samāhita* is now described —

29. *Samāhita* is the transformation of an object into that to which it is described as similar. Example—

'This slender creeper looks like my beloved who has reperted over having rejected me in spite of my falling at her feet: with the tender leaves wet because of the rain drops it seems that her lips are wet with tears; being devoid of flowers, as it is not the season for flowering, she looks as if she has removed her ornaments, and without the humming sound of bees, she seems to be moody and silent.'

Here king Purūravas finds the similarity of his wife Urvaśī in the creeper, and it actually transforms into Urvaśī on being touched by the king [See *Vikramorvaśīya*, Act IV.]

These figures described above may be used singly or in combination. When two or more of the important figures are mixed it is called *Samsṛṣti* that is explained below—

30. *Samṣṛsti* consists in one *Alaṅkāra* being dependent on another.

31. *Upainā-rūpaka* and *Utpreksāvayava* are the two forms of *Samṣṛsi*.

32. *Upamā-rūpaka* is the Rū*paka* based on *Upamā*.

Example—

'You are that First Tortoise (incarnation of Viṣṇu), and shine as the root of the creeper of the Fourteen Worlds, your operations being endless, and independent.

[Here there is *Rūpaka* in identifying the Tortoise incarnation with the root; this is based on the *Upamā* contained in comparing the worlds to the creepers. (*Loko Vallir iva lokavallih*)]

Similarly in cases like the following also—

"The moon is the *tilaka* mark of the Night-woman". [Here there is *Upamā* in 'Night-woman' (*Rajani-purandhri*) the compound being by *Upamitasamāsa*; and that is the basis for the *Rūpaka* contained in the sentence.

[If the word is taken as a *Rūpaka-samāsa*, the sentence will be an instance of one *Rūpaka* being based on another, which, according to later writers, is called *Paramparita rūpaka*.]

32. *Utprekṣāvayava* is that figure of speech which forms the source of *Utprekṣā*.

Example

'The moon appears to be kissing the face of the Night, after having taken her hair of darkness with his rays, as if with his fingers,—the face of Night having her lotus eyes closed (through modesty)!

(Here the U*tprekṣā* is based on U*pamā* and R*ūpaka*)

[Vāmana has given to *Samsṛṣti* only a very restricted scope, and has recognized only two varieties of it. And his *Samsṛṣti* is included in the *Samkara* of later writers.]

By these excellent definitions some original and some taken from others, we have explained only the various modifications of U*pamā* that are beautiful.

Those parts of the figures of speech that are really beautiful, are also similar to real figures, and should therefore be made use of by poets.

LIBRARY